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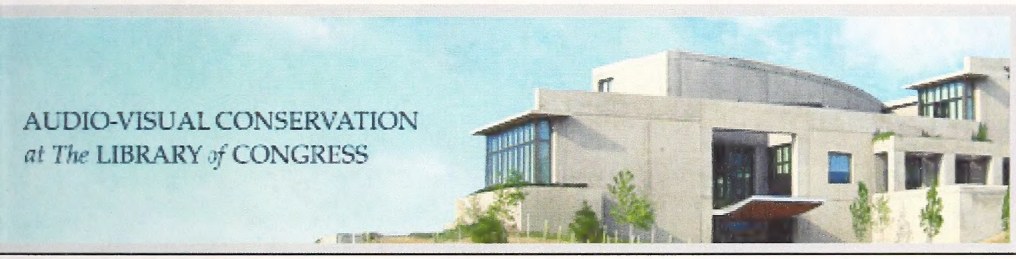

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THE TRUTH
ABOUT
THE MOVIES
BY THE STARS

Laurence A. Hughes
Editor

HOLLYWOOD PUBLISHERS, *Inc.*
HOLLYWOOD, CALIF., U. S. A.

PN 1994
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MOTION PICTURE REF

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Dedication

TO all those who labor with soul and mind and body that the rest of us may find spiritual and emotional entertainment in the films—

To all those who have given the fruits of their experience as represented by the articles in this book—

To all those who co-operate to bring romance into our lives and who have here told us the "how" and the "why"—

This book is lovingly and respectfully dedicated.

In Appreciation

THE publication of "The Truth About the Movies" has been made possible only through the tremendously generous co-operation of the hundreds of contributors to the symposiums which comprise this volume. The list of stars, producers, directors, writers and other leaders of the motion picture world who have collaborated on this volume, is too long to recount here, but to each and every one of them—as well as to the general helpful attitude of the entire industry—the publishers of "The Truth About the Movies" extend herewith grateful thanks for their concrete assistance, their enthusiasm, and their co-operation. We owe especial gratitude to the members of the Wampas—more formally known as The Western Motion Picture Advertisers—for their assistance in compiling this volume.

The Publishers.

Note

EVEN in this comprehensive compilation about the movies, limitation of space and time prevent the inclusion of many important players, producers, directors, writers and others in the general personnel of the motion picture industry who may have had interesting contributions to add to this symposium. We regret these existing limitations have deprived us of articles from these persons; but the publishers feel sure that the entire field has been covered more comprehensively than ever before and in an entirely adequate fashion.

Furthermore, the publishers assume no liability for any omissions nor for any inaccuracies in the contents of this volume, since every effort has been made to secure and present herewith absolutely authentic information.

VIEWS OF HOLLYWOOD

1. Scene from Pilgrimage Play.
2. Residence District of Hollywood.
3. Mountain View in Hollywood.
4. Another Mountain View.

Foreword

ALTHOUGH the actual publication of "The Truth About the Movies" has been made possible only through the phenomenal co-operation of the hundreds of its contributors, this entire project is the concrete embodiment of an idealistic idea, conceived and executed by Laurence A. Hughes.

For several years, Mr. Hughes had been associated with the motion picture industry in various capacities, when a matter of business took him to the offices of the Service Bureau. There he saw hundreds of extras, of both sexes and of every age and station in life, waiting for their pay-checks.

His thought centered on the majority who would never rise above the ranks of extra players, because they had not that inborn Thespian talent or the physical qualifications for motion picture acting, or even the understanding of the practical methods of furthering their own interests in the upward climb. Accompanying this reflection was the thought of the others all over the world who aspire to enter the motion picture field but who do not know how to determine their fitness or to bring this desire into force and effect. Immediately Mr. Hughes saw the great need and the wondrous power for good in a volume like "The Truth About the Movies."

For three years he has worked in the different studios and other important centers in the business of making films, with twin purposes in mind: First, his determination was to secure definite information about every angle of the cinema world, so that he could honestly compile and edit the articles which go to make up this volume on the basis of his own experience. Secondly, the desire to become intimately acquainted with those who would serve as contributors to "The Truth About the Movies," so that he could be sure that they would give him genuine, sincere and accurate informational material.

In bringing to the public this work, which is the fruit of many years of general acquaintance and a three-year intimate study by Mr. Hughes, the publishers feel they are performing a real service to the millions upon millions of film fans throughout the world. Here is, in fact, "The Truth About the Movies."

THE PUBLISHERS.

Edwin Bower Hesser

LAURENCE A. HUGHES

Preface

IN PRESENTING this book to the public, it is our utmost desire that it fulfill a purpose. Its purpose is—TRUTH, impartial and unbiased. For years, the public have shown an unselfish, enthusiastic interest in motion pictures, for which everyone in this industry feels that he or she owes an unselfish and enthusiastic return. Everyone in this industry has tried to give you that unselfish and enthusiastic return but, oftentimes, the literature concerning the motion picture industry has not exactly answered those vital questions which have sprung up in your mind. Oftentimes, you have felt that, with the meager information at hand, you cannot solve, to your own satisfaction, the interesting phases of a business in which you are vitally interested. You have felt that you are an outsider, groping in the dark, looking for knowledge and enlightenment on the subject of engaging in the motion picture profession.

In view of this, we have enlisted the sympathetic counsel and advice of men and women in all branches of the industry, whose practical achievements and whose reputations have been beacon lights. They have only too willingly co-operated with us, grasping at an opportunity to tell, in simple language, with open hearts and unbiased judgment, what their experience has been, how they, like you, have hoped and struggled and found in the end—success and justification of their ideals.

After all, humanity rules and governs. It is the heart beat which strengthens and guides. Human sympathies and love are the things which make life worth living and these qualities, above all else, are paramount in a business which centers around all. Perhaps, day after day, you wish and hope for the time when you, like many others, may emerge from a narrow environment and make your way in the great, ambitious world which lies there, perhaps waiting for you.

And yet, you may be one who has not been given the divine spark of expression. It may be that we can save you many a heartache and disappointment.

All these problems we have considered, humanly and sincerely. We have tried to lay open before you every detail, no matter how small, which will aid you, and we have considered every question humanly possible and had that question answered by a man or a woman who knows. We can do no more than this for you and we doubt if anyone has ever done as much.

In this book, executives, famous in the motion picture industry, have disclosed their inmost thoughts, that you may know. Actors and actresses, who have achieved the very thing you seek, have given you counsel and advice that is invaluable. Their lives, their homes, their thoughts, their feelings, their ambitions, their struggles, their triumphs, are here for you to read and think about and discover whether you, in turn, have the divine spark, the ambition and the determination, the beauty, the brains, which animated them. Before you, in rapid succession, will march the greatest personalities in the greatest amusement enterprise that the world has ever known.

When you have finished reading this book, carefully and thoughtfully—as one must read it—you will know whether you have emotionalism, expression, ambition; in fact, it will dawn upon you, that you have the key to a treasure house of absolute and accurate knowledge about the motion picture industry, which will settle your problem, whatever that problem may be. You will realize that the men and women who have triumphed in this business, have laid bare their very hearts before you.

They want you—the public—to realize their gratitude and their consideration for you.

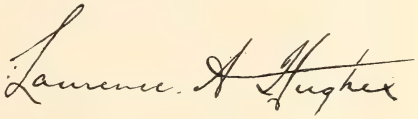
The editor and originator of this volume is placing the same at your disposal with a disinterested purpose in view. After all, any human purpose is high and disinterested. The artists who have sought to amuse and entertain you know the trials and tribulations of the numerous motion picture aspirants. The long trail to Hollywood has been watered by many tears and much suffering and mental anguish. And yet again, it has been illumined by the never dying spirit of Hope, that mysterious emotion which springs eternal in the human breast! Each year, the pilgrimage to Hollywood will be augmented.

All great artists are human. They want to help you. They want to lighten for you the darkness of that rocky pathway. They want to save you the heartaches and anguish which, in many cases, they have had. They want to show you how you

can succeed. They want to tell you how to avoid wandering for weary months in the desert of lost Hope and lost Illusion.

There is a way. The Truth is the way and, in this book, the torch of Truth has been held before you so that, in its searching light, you may examine yourself and see whether you are destined to become one of that galaxy of stars which have made and are making—motion picture history.

In this book, you will learn how to tread a sure and certain road to Success—if you are qualified. You can then make no false steps. You will reach your goal quickly because you will have read and understood the counsel and advice of those who have walked it before you. In this book, you will also learn how to save yourself a bitter disappointment, if you are not qualified and not ALL are qualified. You will read the unbiased, impartial truth, colored by no prejudices, no selfish motives, but actuated only by a desire to reach out a helping hand to those ambitious, self-reliant folk who desire to achieve success in one of the most fascinating pursuits.



VIEWS OF HOLLYWOOD

1. Birdseye view of Hollywood
2. Easter Morn in Hollywood Bowl
3. Hollywood homes
4. Business district
5. Looking west on Hollywood Boulevard

What Is Hollywood

TWENTY years ago Hollywood came into being as a regularly incorporated municipality. In that day the place was an obscure, country crossroad place in which ever crossroads were not prominent as features.

But it was a community of 4,999 folk who entertained just pride in their main street, Hollywood Boulevard, and that pride caused them to enact a city ordinance prohibiting the driving of more than 5000 sheep in one band at any single time down the boulevard.

That was about the first legal act of the initial city administration of Hollywood. And, by the same token, that was nearly the last enactment the council undertook for the municipality, for, soon after—but a few years—it was declared expedient that the city of Hollywood merge with Los Angeles in order that as a suburb it might enjoy the benefits of certain public utilities, principally the domestic water system, water being at that time a commodity need of which was the greatest problem confronting the local administration.

And so it came about that eight years after incorporation, Hollywood shook off the shackles of administration and let metropolitan Los Angeles do those things that Hollywood had found difficulty in doing for itself.

For some years Hollywood lived in peaceful, quiescent, passive existence, doing nothing to attract nation-wide attention, or even state-wide consideration, except that it was the larger suburb of growing Los Angeles.

Then came the motion picture industry, and Hollywood got on the map definitely and permanently.

That was in 1910, when Biograph, with David Wark Griffith as director, came here. With the company were Mack Sennett, Arthur Johnson, Owen Moore, Mary Pickford, Florence Lawrence, Marjorie Favor and Lee Dougherty. Immediately following Biograph came the Horsleys, Essanay, Kalem, Thomas Ricketts, Milton Fahrney and Al Christie.

That was the beginning of the motion picture industry, modest in a way, but primed with potential possibility. Today, built on the foundation laid by these pioneers, the motion picture

MOTION PICTURE STUDIOS

1. Schulberg Studio
2. Thos. H. Ince Studio
3. Metro Studio
4. United Studio
5. Universal Studio
6. Hollywood Studio

industry of Hollywood is one of the four greatest industries of the world, and gives promise soon to be the leader of all.

There are 50 or more motion picture studios in Hollywood operating companies which employ approximately 15,000 to 30,000 persons, and having an annual payroll of $50,000,000. In the year just closed the industry expended $20,000,000 on material, and in total films produced spent $156,000,000. In the present year that great total, according to official advices, will be far greater.

That is the Hollywood of yesteryear.

The Hollywood of today is a different Hollywood.

Hollywood today holds a unique and anomalous position in the sight of the world. It has been referred to as the "Sodom of the Twentieth Century" and the "Paris of America," yet it is the home of two great non-profit, artistic community enterprises that distinguish it from any other community in America. These are the Hollywood Bowl, wherein thousands each night hear the glorious "Symphony 'Neath the Stars" in the summer bowl concerts, and the Pilgrimage Play, Life of Christ, because of which latter it has been rightly termed the "Oberamergau of America." Hollywood has 40 civic and improvement associations, all of which labor assiduously for the betterment of the community generally, and it has 14 grammar and high schools, with two other school buildings in construction, and it has 50 churches of various denominations and creeds. Because of the latter its citizenry refers to Hollywood as the "City of Churches."

Within its walls are the great Hollywood Community Chorus, composed of more than 1000 home vocalists, who once each week gather in the high school auditorium to sing old and new classics under the direction of Hugo Kirchhofer, and under the administration of Mrs. J. J. Carter, one of the most enthusiastic and widely known workers for higher things in art in Hollywood.

Five years ago Hollywood had a population of between 35,000 and 40,000. Today the Hollywood Chamber of Commerce estimates that population at 100,000, while super-enthusiasts boost the total considerably higher.

Hollywood, in brief, is a home place and, to the present time, has taken no drastic step toward industralization, but continues the residence center of the Southland.

MOTION PICTURE STUDIOS

1. Pickford-Fairbanks Studio
2. Paramount Studio
3. F. B. O. Studio
4. Warner Bros. Studio
5. Thos. H. Ince Studio
6. Universal Studio
7. Charles Chaplin Studio
8. Hal Roach Studio
9. Goldwyn-Mayer Studio

What Future Has Hollywood as a Moving Picture Producing Center

HOLLYWOOD, as far as I can see, will always be the home of the motion picture producing industry.

It has been my pleasure to experiment and definitely decide whether pictures can be made in other parts of the United States and abroad as effectively from a financial standpoint as well as from an artistic standpoint. My answer is "No."

The much mooted question, "Will New York or Hollywood be supreme for movie production?" has been settled as far as I am concerned and my experiences are similar to those voiced by others. New York is too big for motion picture producing.

Just as automobiles can be manufactured easier and better in Detroit, than in any other place. Just as shoes can best be made in Lowell, so can motion pictures best be made in Hollywood.

Speaking from a business standpoint, Hollywood is more efficient for us. New York—and when I say New York I mean every other city—is entirely unadaptable to our purpose.

In Hollywood the community understands this. It does not expect anyone in the industry that has made it famous to do things as any other business man would.

If you want a thousand people in Hollywood you can depend on getting them and also know that they will report punctually on location. In New York the weather is always an uncertainty and often it is necessary to wait until the very morning of the day's work before ordering the crowd to report. If they are instructed to appear the day before, it generally happens that the weather changes and the conditions are such that they have to be sent away, the producer paying salary and expenses.

It took years to establish the subsidiary industries and facilities important to motion picture production in Hollywood. It would take years to do the same in any other community. There is no reason why the business should go through all this pioneering again nor is there any time for it. Hence, Hollywood will always remain the film producing center of the country.

FAMOUS MOTION PICTURE PRODUCERS

1. Emory Johnson
2. Thos. H. Ince
3. Al Christie
4. Carl Laemmle
5. Edw. Carew
6. J. H. McDonald

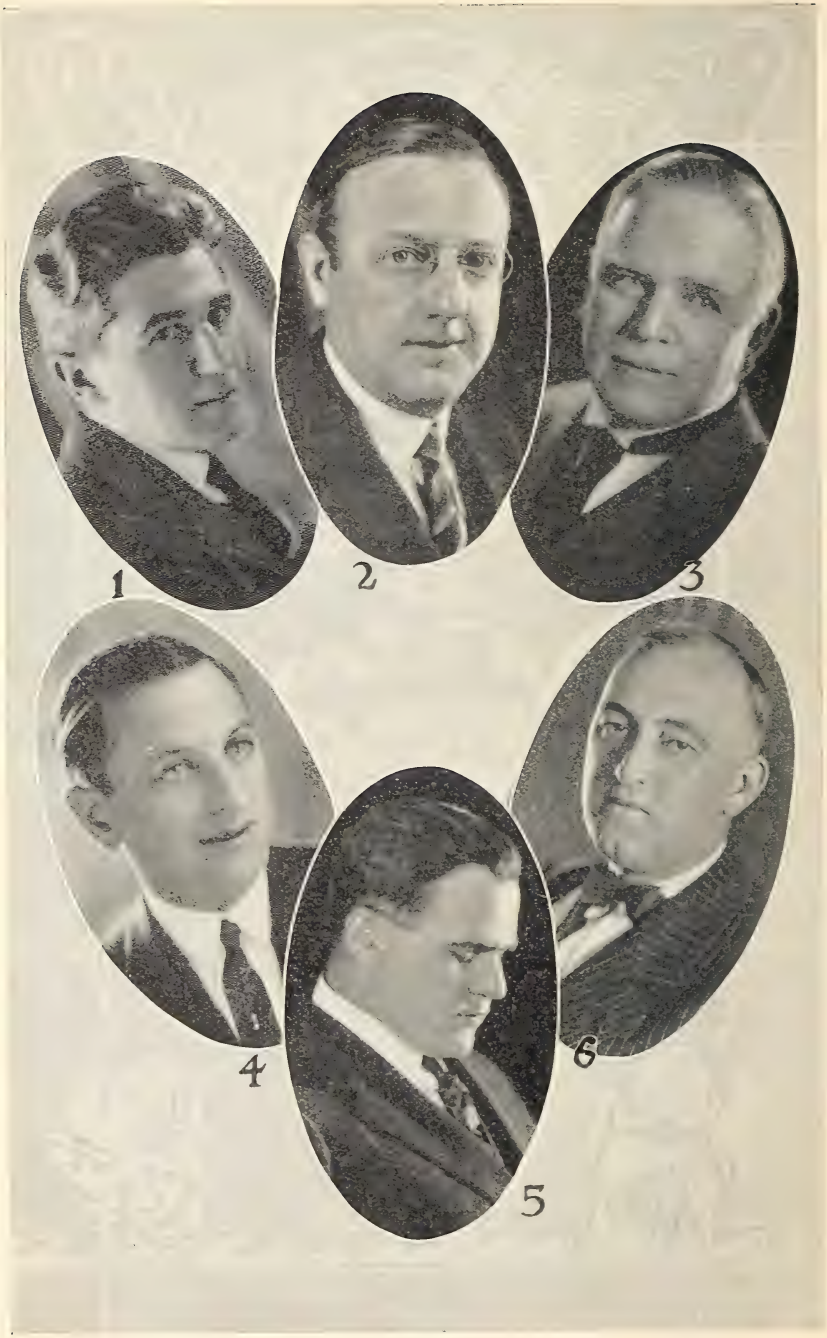
Looking Backward and Forward

FOR twenty years some speaker at every motion picture oratorical occasion has unfailingly referred to our art as "the infant industry." Twenty years hence they will be doing the same thing, and it will be just as true then as it is now. Both as an art and as an industry, motion pictures are in their infancy. Therein lies the only excuse for their shortcomings of the past and the best promise for the future.

Looking back almost a quarter of a century as I can do in this art, one fails to see any art in it, even through the lens of a microscope soft-focused by time.

Figures do not lie, but they frequently bore, so I shall avoid all statistics and merely touch on the aspects of the art's development by which its progress may be judged. From the angles of acting, stories, direction, settings, lighting and photography, the present day motion picture is as superior to our early efforts as the radio is to the tom-tom signals of the Congo savages.

What does the future hold for us of the motion picture industry? Colored films, stereoscopic pictures and synchronized music are now only "stunts"; a gesture of versatility, as it were. There is no doubt that they can be achieved. But when we have them, will the essentials of the picture art be improved or broadened? I doubt it. Perhaps our grandchildren may see "radio-movies"; who knows? So much has happened in twenty years in this business which no man then could have foretold that he is a fool who tries to set limits to its future possibilities.



FAMOUS MOTION PICTURE PRODUCERS

1. John M. Stahl
2. Jesse L. Lasky
3. T. H. McGuire (actor)
4. Sol Lessor
5. Hal E. Roach
6. L. S. Ramsdell

What Is the Motion Picture Outlook for 1925

FOR the first time in the history of the silent drama, a constructive and logical viewpoint can be made insofar as the future of the pictures are concerned.

The reason this has not been possible in the past, is due to the great extent, in producers not fully realizing what the great masses comprising the patrons of the thousands of theatres, wanted in the form of film entertainment.

Gradually, however, the motion picture minds have "sensed" the demands, likes, and dislikes of the public, and these must be adhered to, for in the final consensus it is the public, first and foremost, who must be satisfied.

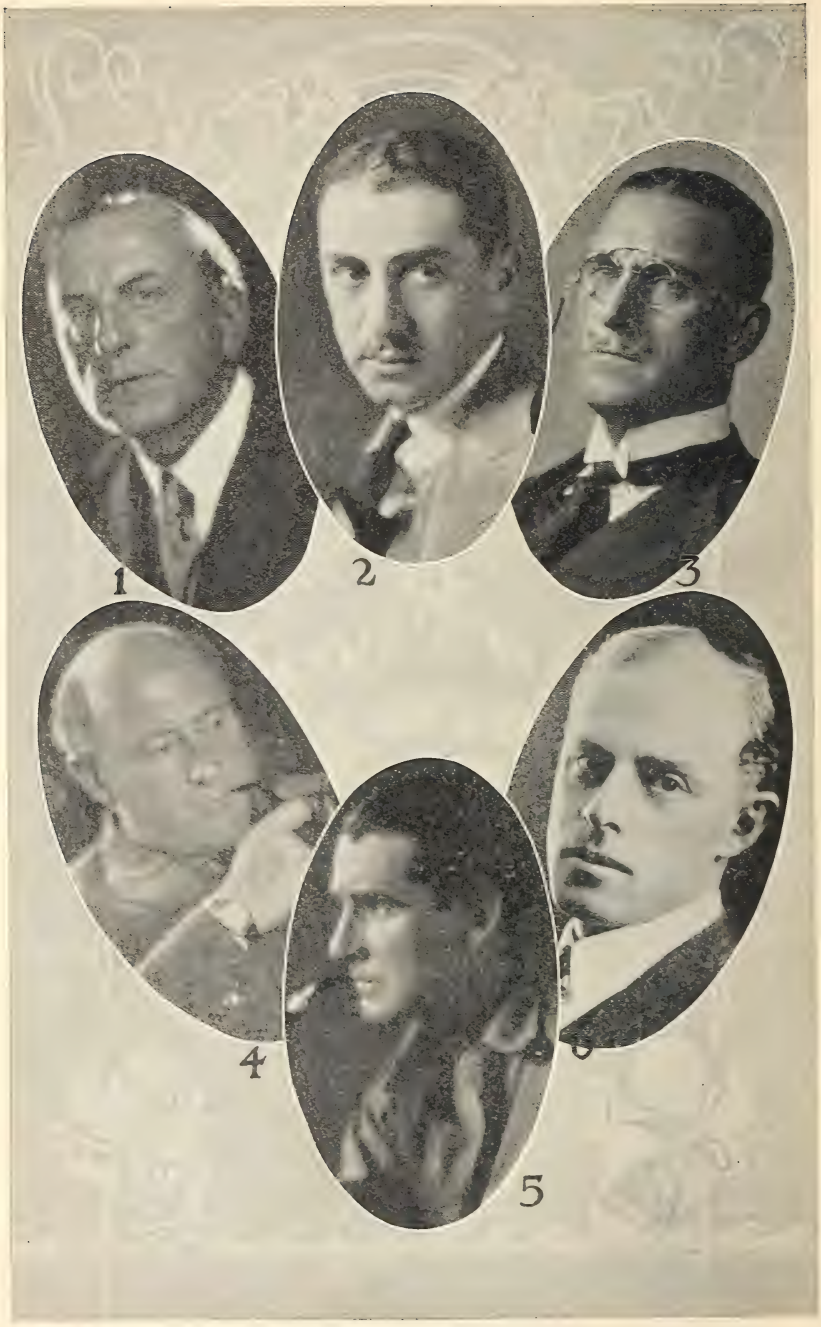
There is always a demand for big, spectacular productions such as those given the screens of the world by Fairbanks, Griffith and others. But there cannot be too many of these "super-productions." First, they involve tremendous financial obligations—money that takes years to get back; second, the public does not want "turkey" for every meal.

I think that the motion picture industry—third greatest in the land—is now on a firm business basis. The solution of bringing the picture business on a business plane has been solved and unless this was done, nothing in the form of a definite program could ever be expected to be made in the motion picture world.

There is no reason why the motion picture business cannot be conducted in the same manner as a banking institution, steel works or cafeteria. Business ethics are first and foremost and today, in the silent drama, I feel safe in stating, we have some of the greatest minds in the world in the form of leaders and executives.

The fact that new and beautiful theatres, costing many thousands of dollars are being erected in every part of the land, is one firm reason for realizing the definite future of the picture industry. The theatre organization of which I am vice-president now operates over a hundred and twenty-five theatres and during the year 1925, some twenty more will be erected in Southern California alone.

American people demand picture entertainment. It is the popular pastime of the age and will continue being such. The



FAMOUS MOTION PICTURE DIRECTORS

1. Maurice Tourneur
2. Sidney Franklin
3. Rupert Julian
4. Cecil B. De Mille
5. Rex Ingram
6. Edw. Laemmle

West Coast Theatres, Incorporated, collected over $10,000,000 through their box offices last year, and it is estimated that over 25,000,000 persons paid admittance to see the silent drama offerings their screens exhibited. And this goes for Southern California only.

The day of the regular program picture is over. The public is educated. Like the grammar school boy, after arithmetic problems are solved, next in line is algebra and so on. There is a widespread demand for the uplift of pictures. This has been accomplished. The day of immoral picture subjects is over. Clean, wholesome pictures are now being made and shown throughout the country—pictures that mothers, daughters, sweethearts, children—everyone can witness and leave the theatre without a blush.

The year 1925 will probably be the biggest year financially and artistically the motion picture industry has yet experienced. Huge film corporations have been formed—some of the biggest have locked arms in the endeavor to create big products for the future. No expense is being spared in giving the public what it desires and on the other hand, sound business principles are maintained that will eliminate all waste of money and time in the film plants.

Never before has the motion picture industry been resting on so firm a foundation and this foundation will be fortified as the months come and go. Good stories—stories adapted from well known books—stories the world has learned to love, will be in demand this year. Our company, as an example, will film all of the Harold Bell Wright stories, and we are searching all corners for suitable juvenile stories in which Baby Peggy will star.

Thousands of people will find employment in the film plants during 1925. Reports indicate that between 25,000 and 40,000 people will be active in Los Angeles and Hollywood alone.

Yes, 1925 will be a successful year in filmdom. So will 1926 and years to come, for the motion picture is now part and parcel of the life of the American family. It will not suffer. It will never lag. It cannot. It is here to stay and as the months move along, bigger and greater achievements will constantly be made.

Sol Lesser

FAMOUS PRODUCERS

Sam Warner
Albert Warner

Harry M. Warner
Jack L. Warner

Hollywood the Producing Centre

THE motion picture industry is as important a part of Hollywood as are the steel mills to Pennsylvania. For the camera's dependence on the sun makes the talk futile of moving the studios even towards the sea coast beyond Hollywood, where the fog would shorten the day's work to four o'clock.

Then we must remember motion picture people have established their homes here, are rearing families, and expect to live to a ripe old age in Hollywood. These are not to be lightly moved away.

Los Angeles should be loathe to see us go, even if such were our mind. For of the 200,000 people who have come to reside here permanently during the last year, it would be fair to hazard that a large percentage were first attracted to this semi-tropical paradise by seeing its charms in a motion picture.

My own desire to come here was born, when as a small boy, I sat in the old nickleodeon and saw the magnificent palm trees of Southern California. There, I said to myself, I would go when I grew up.

The motion picture is a press agent for Los Angeles that works for it all around the world.

Hollywood has now become a unique city, attracting artists, poets, writers, from all over the world, and they are here to stay. The movies, of course, are the magnet for them. But they have created a place that has an atmosphere all its own. Here a man without a collar can walk with his head up, the same as anyone else. Caste is gone. This freedom and individuality, together with a Bohemian atmosphere, makes an ideal spot for creative art.

The credit for this change is due to the men and women in the picture colony who have children. A child acts on a man as a governor to a machine. It steadies and controls him. These parents wanted their children to have a pure atmosphere and so the old sinful Hollywood is a thing of the past.

J. L. Warner

FAMOUS MOTION PICTURE PRODUCERS

1. George Fitzmaurice
2. Rupert Hughes
3. King Baggot
4. Tom Forman
5. Frank Lloyd
6. Ed Sedgwick

The Future of Motion Pictures

PROPHETS have one great advantage over other people. Provided they deal with a future which is sufficiently remote, no one can dispute their prophecies. The technique of motion picture production changes so rapidly it is difficult to keep abreast and it is infinitely more difficult to foresee accurately the changes of next month or next year.

A little over a decade ago, there were many leaders in the world of entertainment who declared the motion picture had no future. There still are many people who never go to see a motion picture and there are some who think it is a passing phase of modern life. They hold these views in the face of facts which are staggering.

I believe the motion picture is destined to grow to proportions of which we do not dream at present. Every great invention, once it has proven its practical nature, continues to grow in usefulness. Electricity, once used for two or three purposes such as the telephone or the telegraph, serves mankind in new ways every year.

I believe the motion picture will find new ways to serve humanity every year. The schoolroom, the medical clinic, government and private research departments, factories, salesmen and many other industries make use of the film.

The forms of entertainment which the motion picture assumes will be governed in the future, as now, by the popular taste. In this respect, the film will travel through cycles in each of which different types of story will be in vogue.

Every year sees new inventions, new methods of lighting and new photographic ideas in use. Effects which were impossible five years ago are now achieved with ease.

In fifteen years, the motion picture has achieved the fourth position in American industrialism. It may go higher, but it will never wane.

A future without the motion picture film in one form or another is inconceivable.

FAMOUS MOTION PICTURE DIRECTORS

1. Victor Schertzinger
2. Robert Leonard
3. Albert Austin
4. George Melford
5. Victor Seastrom
6. Fred Niblo

What About the Morals of Hollywood

WITH dripping pen and scarlet invective, Hollywood has been placed, like a pillar of flame, upon a mountain of wickedness, that the world may gasp and wonder. Nowadays, when a tourist enters "wicked Hollywood," he treads lightly and looks about him, dreading and fearing that, upon each street corner, his hard earned Virtue and his unquestioned Morality, might be assailed. For he knows he is in the seething maelstrom of unmentionable Vice. All the way out on the train, his heart has been palpitating, because of the leering faces, the suggestive looks, the wickeder words which one is supposed to see and hear in Hollywood. In fact, the sightseer is doubtful whether he should enter the portals of this teeming Capital of Wickedness, this scarlet Paris of the West. His favorite moralist, writing with inspired pen, has told him that danger lurks amidst the sighing palms, that, inside each bungalow, strange and unmentionable orgies are conducted which would shame the feasts of the ancient Roman and Egyptian sybarites. He has been informed that the flaring lights of Hollywood Boulevard is the illumination which beckons the innocent to destruction and tries the hard earned morality of the fathers of families.

Of course, the pamphleteers and inspired guides of moral effort in our wonderful land here, have taken, as exponents of vice, the men and women who give their lives to you on the screen. At night, after a hard day's work when they have sweat and labored in the heat of Summer under burning and exhausting lights that would, probably, drive the reader insane in one day, they are supposed to come home, fresh and vigorous with their hearts and souls bursting with new and erotic ideas whereby Hollywood can be made still more wicked. Far into the stretches of the perfumed night, they invent and practice new and strange forms of wickedness. Their lives, their hopes and aspirations are given, in martyrlike fashion, to the corruption and perversion of a world. The next day, fresh and still vigorous, they report to the studio and go through their labors —for you.

Can you imagine the agony inflicted upon an artist, a sensitive man and woman, at the false and utterly untrue and filthy literature which has been written concerning them, literature in which their ambitions, their loves and their lives, have been rendered foul and dripping with slime and dirty with rotten mud thrown by writers who have utterly failed to "take the beam out of their own eye." Can you imagine the hurt feelings, the regrets, that this profession of hard working, hopeful and ambitious men and women, have felt that, when some isolated and disgraceful affair has happened, with which they have been, untruly and maliciously, connected. Can you imagine the injustice which has been perpetrated when this profession has been held up to the world as one in which lust, debauchery and licentiousness, dirt and filth, predominate. I doubt whether you can.

Can you imagine that men and women who daily and hourly enact before your eyes, immortal loves and faiths, the beauty and harmony of life itself, do not understand the meaning of Love and faith and friendship and truth. Can you imagine that educated men and women who have given their lives to this profession do not understand the meaning of the sacrament of marriage. Do you think that the very girl whom you love upon the screen may not have a baby tucked away in some beautiful little bungalow, a baby that is part of herself, a thing that she loves and worships and works for. Do you think that there are no fathers and mothers in Hollywood who daily and hourly watch the efforts of their children in the studios as they strive and struggle to make a career. Do you think that, in Hollywood, there are no Churches where Christ and his gospel are preached. Do you understand the meaning of that great philosopher and teacher who trod the pathways of Palestine many years ago, when he said "He that is without sin among you, let him first cast a stone." Do you understand that each and every human being has faults and that it would behoove those small town moralists, before they dip their slimy pens in scarlet muck, to take the beams out of their own eyes before trying to take the mote out of the eye of the world.

Where is the faith, the manhood, the womanhood, the true understanding of the morality of Jesus Christ, of those who have elected, falsely, maliciously, venemously, to slander and agonize and take away the reputations of men and women of

decency and morality—true morality—broad minded and cosmopolitan morality—the morality that loves and tolerates and understands human weakness. In their hearts, where is that Love which Christ preached and which they profess to be exponents of.

I call your attention to the fact that wealthy men, surfeited, perhaps, with the vices of the old world, come here to offer money temptations to girls who have felt the pang of starvation. They come from the lay walks of life. They are prepared to buy, with their oftentimes dishonestly acquired money, Virtue, Faith and Hope. They are not of this profession. They are of no particular profession, save the profession at which so many are working, the profession that teaches one how to familiarize himself with the ethical principles that lead to Hell. Is Hollywood to blame for the lives of these roues and connoiseurs of human flesh.

Are one or two isolated instances to be taken as a beacon light to the morality of a colony of men and women, whose principles and whose lives are above reproach. Do you think that, in Hollywood there are none other living but picture people. Because some tramp who commits a crime informs the newspapers that he or she is an "actor" or "actress," do you believe it. Because some girl, who had no chance in the business at any time, is willing to sell herself for as much as she is worth and then weep on the public bosom in an effort to get publicity, is this an indication that the men who conduct this business are wolves, fattening on the blood of innocence. Because some drunken millionaire is shot at a party where there was a motion picture actress, is this her fault.

It is time that Hollywood, the beautiful, the city of Churches, the city of ambitious and artistic effort, the gateway of Hope and realized success, should receive that courteous and patient and human consideration which Hollywood has given to the world. It is time that some courageous soul should sharpen up his pencil and scrape a little of the slimy, scarlet muck off the fair surface of the most beautiful city on earth.

De Courcey Forbes

Hoover

MARION FAIRFAX

"Our Industry"

WHEN asked to write an article on "Our Industry" I feel inclined to be original enough to say some nice things about it—everyone else seems to find it so easy to criticize. I think it's become a habit.

Take the publishing business, for instance. Any great publishing concern turns out more mediocre than great books, and more downright poor ones than mediocre, but do the publishers, critics, employees and citizens at large all rush into print demanding, "**What** is the matter with the publishing business?" They do not—it simply isn't done. Everybody rejoices over the one great book a year, kills time with the ordinary output, pitches the drivel into the fire—and lets it go at that. But when Mr. Public lays out his quarter or half-dollar on a picture and finds he's drawn a blank he calls meetings, he writes editorials, he forms committees, he writes letters to his congressman—he even goes to the length—and it's generally a great length—of writing a picture himself and sending it in to some long-suffering studio editor just to show him how to do it.

Another point, if some ex-typesetter connected with Harpers or The Century or Good Housekeeping gets a divorce, do the papers headline it, "Prominent Member of Great Publishing House Divorced?" Do the public rise **en masse** and say they will not read any of the tainted type his fingers have touched? Do conscientious people band together and pledge themselves to subscribe to only those magazines in which no story written by a divorcee is ever allowed to appear? But let some extra girl, who left off washing dishes long enough to appear as atmosphere in a Griffith film five years ago, go through the divorce mill and the fact will be heralded from coast to coast that another "Movie Star" has gone onto the matrimonial rocks. Really, "our industry" might well feel flattered—if it weren't such bad business!

And then we have another odd habit—almost a fad—of bewailing the awful business judgment displayed by the leaders of "our industry." The leaders themselves make the most astonishingly humble confessions of their "extravagance" and voluntarily promise to do better in the future. And yet, under their guidance, the making of moving pictures is ranked as the fourth

industry in our country. The only conclusion to be drawn is that the members of the industry and the public at large will never rest content until some super-Zukor, super-Rowland, super-Griffith, super-Fox, super-Laemmle, super-Ince or super-Goldwyn make it a greater industry than steel, automobiles, railroads and oil **combined.** And it wouldn't surprise me if this is exactly what will happen.

There must be something miraculously vital in an art that has not only survived but thriven on such whole-hearted criticism from without its own ranks and deceptive propaganda from within them.

When it comes to pictures I think we are all—picture makers and picture consumers alike—a little like Ireland. We don't know just what we want—but we'll never be happy till we get it.

Why Motion Pictures Reach Greater Artistic Heights Than the Stage

WHEN motion pictures first became a commercial possibility in length longer than two reels, the leaders of the industry naturally turned to the stage to recruit their actors, directors and technicians. The first motion picture of feature length was really a motion picture of stage plays. Their interiors were identical to those used on the stage. The added advantage was in being able to show what went on behind the scenes, which, on the stage, was explained by the spoken word. Particularly were they able to photograph their exteriors in the actual settings in which the plot was laid. This added the element of realism.

The settings used on the stage at that time were not very different from those used today. In other words, the stage has not made very great strides in the direction of realism. In comparison with the strides made by motion pictures, it has practically stood still.

Nowadays, when we have the opportunity to see some of the pictures made long ago, it is a source of great merriment. To think that when the villian came blustering into the room covered with paper snow and slammed the door, the entire scene

would rock back and forth, is amusing. If the pictures were not painted on the walls they might fall off or assume weird angles. In one of the older pictures, I remember a bit of realism injected by using the limb of a tree projected through a back drop on which was painted a tree. When the scene was photographed, the man holding the limb of the tree would sway it back and forth. Today, those in the motion picture business look at such things in amazement. They have progressed tremendously toward greater realism and they have only begun.

Before I returned West to begin production on a new picture I had the opportunity to visit the principal current stage attractions in New York. The one thing that impressed me most was their lack of progress in settings. It seems unbelievable that, in this day and age, we should still see framed pictures painted on the back drop. Yes, and even windows, doors and furniture treated in the same manner. Paper snow and rain that looked as if it were being poured from a sprinkling can by a stage hand. Food cooked on the stove heated by red electric lights and no steam coming from the pots on the stove. Property food and water in the tea and coffee pots, are only some of the things I might mention. In one scene, the setting shook as if it were about to fall down when the door was closed a bit more vigorously than planned. It reminded me of the first motion pictures.

These are minor details but they keep the audience reminded that they are watching an unreal performance If we should attempt to do such things in motion pictures today, we would never hear the end of it.

The motion picture industry from the prop man to the star is constantly working to improve itself. The theatre has been content to rest where it was ten years ago.

The result is that motion pictures have reached greater artistic heights than the stage and will continue on—years in advance of the stage.

Maurice Tourneur

FAMOUS MOTION PICTURE DIRECTORS

Ernest Lubitsch
Albert Rogell
Harry Beaumont
William Beaudine

The Supremacy of American Made Movies

THE question of American supremacy in screen production is one which has received considerable agitation. As a nation, we are prone to deny, very emphatically, that Europeans will ever equal us as screen producers. Up to this writing, our contention is, unquestionably, correct. The question of screen equality is not one which has to do with internationalism. It is a question which embraces the ultimate and best evolution of the motion picture. Europeans, through centuries of culture and study, have evolved a literature, a science and an art, which has been and will be the standard of the world for some years to come. The genius of literature, the highest form of subtle expression, has found its greatest exponents in Europe; therefore, it would be ill timed to say that Europeans will not reach a certain unquestioned excellency of expression and of art in the motion picture. Europeans can point to a Dickens, a Hugo, an Ibsen, a Dante, a Shakespeare, men who have caught the expression of a world and immortalized it. Therefore, since deep thinking students and scholars of Europe have given serious consideration to the motion picture as a mode of dramatic expression, it is safe to assume that progress will be made.

The question of American supremacy in production is not one of equipment, technicality, technique or natural beauty. Europeans can buy equipment. Their scenic beauty is, in some instances, beyond comparison. They can build magnificent studios and, in some cases, have done so. Technique is easily assimilated by intelligent men and Europeans, as a rule, are extremely intelligent. Their environment and education makes them so. In many instances, European directors have come to America and made distinguished successes. And yet, no European nation has ever made a conspicuously successful bid for the world markets. Italy has come the closest to doing so, but even Italy, with her equipment, her artists, her natural beauty and her cities—which the world goes to see—has made a failure.

America is the world market and, therefore, the American producer caters to his own market and needs none other for the success of his enterprise. With the greatest ease and facility,

FAMOUS MOTION PICTURE DIRECTORS

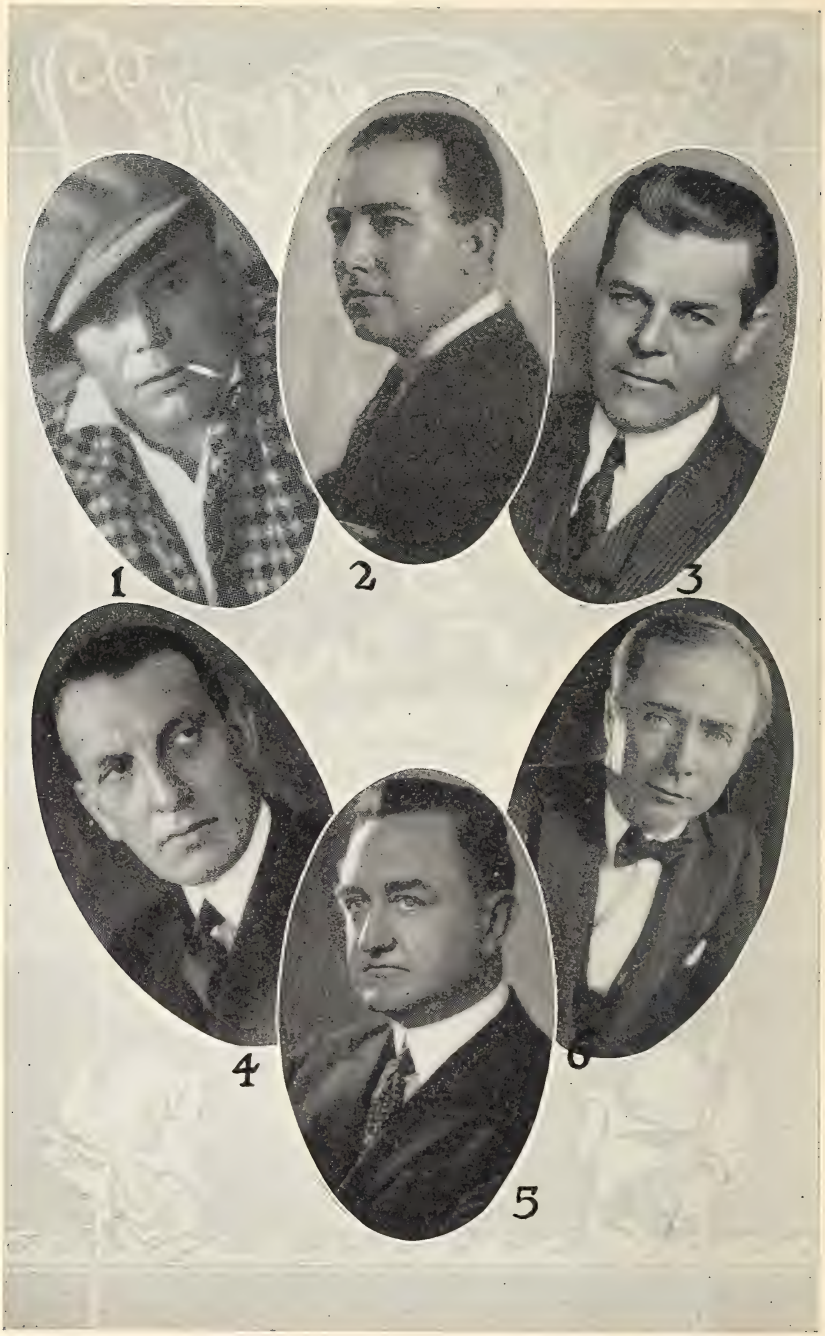
1. King Vidor
2. William De Mille
3. Reginald Barker
4. Stuart Paton
5. Dimitri Buchowetzki
6. Paul Iribe

he can Americanize a European story, take no account of criticism of his inaccuracies and please a world market—in America. It is difficult for the European producer to understand that, while Americans are greatly interested in European natural beauty, they are not nearly so much interested in European peoples. This does not imply that Europeans are not, fundamentally, interesting people. It means that the nationalism of Europe and America are widely separated things which only personal contact will make thoroughly understood.

European producers are sticklers for historical accuracy. They love the great men of Europe who helped to write the history of a world. To the European, their lives and achievements are immortal and change would be a sacrilege. The American producer takes into account only the interest attaching to these characters and he revises them for motion picture purposes. The difference between the viewpoints is a matter of education, judgment and nationalism.

If the American producer were under the necessity of invading Europe to achieve a world market, the result might be different, but, always, the European producer will rest under the handicap of invading America, a country whose nationalism is very difficult for a European to understand. He must become Americanized, to a certain extent, and, at the same time, retain his own individuality, an extremely difficult task. And yet, in several instances, this task has been accomplished with conspicuous success. In all probability, the European producer will, some day, be able so to combine his own nationalism and that of America, in a form of dramatic interpretation and expression, which will do more to bring about universal brotherhood than any single agency in the world's history. This, I believe to be, a most desirable aim and object.

Someone has said, "The play's the thing," and this will always remain essentially true. Therefore, the European producer has another difficult task in understanding the type of story which pleases America, because it is so essentially different from his own. American people love humor and, in the sense that we understand it, humor is unknown on the Continent of Europe. There is a good deal of tragedy in America, but the American loves to see, on his screen, life, laughter and the happy ending. The Continental insists upon portraying life's realism. Oftentimes, he adheres to sombre and morbid shades of life which, unquestionably, are a part of life's emotionalism, while the Amer-



FAMOUS MOTION PICTURE DIRECTORS

1. James Cruze
2. George Archinbaud
3. Harry Pollard
4. Charles Brabin
5. Wallace Worsley
6. Herbert Brenon

ican, duly appreciating realism, would rather see the more drastic shades of life softened. This, also, is a matter of nationalism and, in all probability, life and its realism are best toned down.

In analyzing the differences between American and European pictures, one must speak of the performer. The foreign artist is also making a successful bid for participation in the artistic rewards of the world's market. In many cases, they have made successes as conspicuous as those of the European director. The American performer has, unquestionably, a flexibility which is undeniable and, in all probability, it will be some time yet before the more solidly nationalized European can approximate this flexibility. The American's portrayal of foreign roles is sufficiently true and accurate to please his world's market in—America. If one has seen the American artist portraying an Englishman and the English artist portraying an American, one can, more readily, understand the American's dramatic flexibility which, in the final analysis, is also a question of nationalism.

It is too early, as yet, to prophesy concerning the ultimate reception of the European made picture in the markets of the world. It remains to be seen whether the European can so alter his dramatic trend as to interpret his own nationality to the American people in a way which they can understand and become interested in. Certainly, as I have said, the failure is not due to mechanics but to those finer undercurrents of portrayal, life, manners and customs.

The European producer is making determined efforts to overcome many difficult obstacles. His progress has been marked. He brings to us much of studiousness, thought and ambition. He is becoming a pivot in the evolution of the motion picture and he is so combining his own nationalism and that of the country he has adopted as to afford a very fine idea of what may transpire not so far hence.

Hiram Johnson

What About Censorship

Little Jack Horner
Sat in a corner
Eating his Christmas pie.
He put in his thumb
And pulled out a plum
And said, "What a good boy am I."

THIS touching little poem accurately describes the **modus operandi** of the motion picture censor—only it is **your** pie, fellow citizens, that Jack is eating and the plums he extracts are frequently the best human touches of the world's greatest authors.

And not content with pulling the plums, he has legal power to subsitute a lemon, so that by the time you get your pie, its taste has been badly changed. But don't blame the cook—blame Jack Horner and his thumb.

Censorship has the same beneficial effect upon the taste and morals of a community as the Spanish Inquisition had upon religion—it guarantees that a few shall think for the many—it tortures into submission or death every film which does not conform to the censor's creed.

An interesting thing about various laws laid down by censorship boards is that they completely ignore the laws of common sense. What could be more absurd than to classify a scene as indecent if played between a man and a woman who are unmarried and yet consider the same scene perfectly decent if they **are** married?

Indecency is indecency—even between married folk. From my own point of view, it is more unmoral for a man to attack his wife than to attack a perfect stranger. But, of course, I'm not a censor.

For years I have been striving to make my work good enough to please the American public. I have worked long and hard to improve my art, perfect my taste and deepen my understanding of human nature. I try to put the best of which I am capable into every picture I make, and to choose only such stories as I deem worthy enough and interesting enough to set before American audiences.

But I find that it is no longer my privilege to have the jury of a great public pass upon my work. It must first be taken into a corner by little Jack Horner and made to conform to a standard of taste very different from my own.

How can the American people expect the art of telling a story on the screen to improve and develop better taste if the artist is prevented from using his own methods of expression?

Could Wagner have developed his genius if his work had first to be edited by a Sunday school organist and changed to fit what the organist considered correct musical style?

I have read with amazement the frank confession of one of the Pennsylvania state censors in a book recently written by him. In it the author calmly claims the right to make any changes he sees fit to make in my work before I may show it to the people for whom I made it and who should have the right to hear **all** I have to say and judge me for themselves.

The book is dedicated to a woman whom the author describes as "my comrade in arms," but I have doubts that he would allow me to use those words in introducing a character upon the screen.

The author describes himself by saying: "I am not conscious of holding moral opinions which are very different from those of men of my class."

But suppose I want to appeal to people who are **not** of his class? Is there any moral justice in compelling me to waste a somewhat difficultly acquired education by making my work conform to the rigid standards of a small group when I believe that millions of my fellow countrymen would delight in going with me into lines of delicate humor which the censors might not approve, beautiful romance in which the laws of the human heart are not entirely based upon those of Pennsylvania? Must I show Anthony married to Cleopatra? Must I omit the last scenes of the Walkyrie because they speak of Siegfried before he is born? Must I cut the "conspirators' scene" in "Julius Caesar" to "two short flashes of three feet each" and substitute the title—"Something was afoot that night"?

For these instances are not exaggerated and, in their ceaseless fight to limit the motion picture to the mental limits of a young child, crimes against art are committed so gross as to be themselves immoral.

To quote once more from the censor-author's quaint English; "Shall child ask us the meaning of this or that scene after we

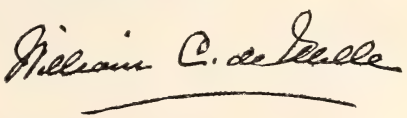
ELINOR GLYN

Melbourne Spurr

return from a picture house?" Is it any worse for "child" to miss the meaning of a scene before it is censored than for adults to miss its meaning as changed by censorship? And, on the other hand, from using this great medium of expression to speak adult thoughts to an adult audience? Would it not be better to impose some small degree of responsibility upon "child's" parents than to insist that the future of the screen be limited to juvenile subjects?

You ask us "movie people" to give you bigger, better, finer pictures and, at the same time, limit our possibilities by putting control of the whole development of the art into the hands of a group who have inherited the opinions of the Dark Ages; who cannot distinguish between morality and legality; who bar the door to new thought; who, under their own rules would censor at least three-fourths of the classic literature of the world and much of the Bible itself; a group who stand for the most autocratic, un-American principle which has ever been legalized in the United States—the principle that their personal tastes shall absolutely control the output of an art which reaches many times more people than any other art.

Enact what laws you will and we of the screen will obey them, but **censorship is not law**—it is a despotism of the political office holder over the artist; it is a preventative to art; it is an attempt to impose the taste of one man or woman upon everything you may see on the screen. It is un-American in principle and inartistic in practice; it is the cause of much of the bad continuity you see and many of the ultra-idiotic titles.



Murray

DOUGLAS FAIRBANKS—MARY PICKFORD

Advice to Young Screen Aspirants

WHEN it comes to advising those who think they want to go into screen work, it is difficult to know just what to say, because it is not my wish to discourage any real talent—and yet I would not for the world be the cause of bringing one girl to Hollywood under any misapprehension concerning success easily won.

Of course, it goes without saying that one must have talent in order to pursue any line of creative work. So it is obvious that girls who think they want to act for the screen must have talent if they hope to climb. To be just pretty does not really mean much. Talent, or what is usually termed personality, is the thing that counts—that and a huge capacity for work along with a curtailment of pleasures.

Screen aspirants should not decide they have acting ability, or that they photograph well, simply upon the say-so of members of their families and well-meaning friends.

It is, of course, not always possible to get the opinion of a well qualified professional critic in one's home town, and this makes it necessary in many cases for the ambitious person to depend largely upon his or her own opinion regarding ability. If a girl is certain she can act and also photographs well, then, with some wherewithal to draw upon for expenses, it is in many cases worth while for her to attempt pictures. However, there are no rosy pathways which lead to permanent success. I am not trying to discourage any worthy young lady's plans—only attempting to set down a few simple truths concerning a question upon which thousands of words could be written. There are apparently chances for and against success in any line of work or in any profession. But it appears to me from my own experience and from what I know of the ups and downs of others, that even with ability and an unusual amount of ambition, perseverance and sacrifice, the chances are one in a thousand of a beginner becoming a high-salaried motion picture player or director.

Mary Pickford

JOHN BARRYMORE

Health Plus Enthusiasm

ONE of the best things in this little old world is enthusiasm. All children have it, but when they grow up they often lose it, and that's one of the world's tragedies. To be successful you must be happy; to be happy you must be enthusiastic; to be enthusiastic you must be healthy and to be healthy you must keep mind and body active. Whatever you undertake, whether it be grinding knives or building railroads, there will be plenty of competition. Learn the value of competition by competing with yourself. Make today's mark better than yesterday's, whether it be in deportment or dialectics.

This system of ours—the universe—is founded on motion. Everything in the world is motion—is made of motion. Motion reduced to elementals means activity, and accelerated activity is just another name for pep. All men walk, but the man who walks fast is the one most apt to be noticed. Keep active, be enthusiastic, keep moving in mind and body. Activity is a synonym for health, and with health plus enthusiasm, wealth is just around the corner.

CHARLES CHAPLIN

Is It the Glamour

I HAVE been asked many times, "How can I get into the 'movies'"? Even as yet, I do not know and cannot understand why so many are anxious, even crazed, to enter this business.

Is it the glamour? Is it that desire, on the part of the public, to know the mysteries of what goes on behind the screen, the preparations, the association, the many fascinating phases of this rather fascinating profession.

In the majority of cases with which I have come in close contact, it is not the money—as many of my friends anxious to get into the movies are very wealthy—and do not need to work. Then again there is the class who are attracted by the reported salaries and wealth of the "movie" stars, who feel that they are talented and think that they, too, are entitled to their share of the money.

But stars whose salaries are enormous are few and far between and those few arrived there by making it their life's study, striving for years to gain the glamour of public favor to possibly fade and wane even as the stars change in the meridian.

However, the desire seems to be universal and in all probability will always exist.

Fate, in my humble opinion, seems to control those who are destined to enter the profession, and surely guides them on to success—if it is for them.

Charlie Chaplin

Witzel

CHARLES RAY

Is It Possible to Get into Motion Pictures

THE question that heads this article is today the vital query that is agitating the minds and fluttering the hearts of a population percentage that may fairly be written 99 3-10%. Age, color, and previous condition of servitude have nothing to do with this estimate, and the maimed, the halt and the blind, together with the mentally defective and the plain paranoic, all hold themselves equally eligible to admission to a profession that in many ways is the most disappointing, the most arduous and the most exacting of all human endeavor.

A great writer has said that every man and every woman, if properly endowed with the necessary technical equipment, could of their own knowledge write one good story. Mark that well—he said ONE. Probably every person, if properly cast, could give one good performance of a part in a motion picture. But having achieved that, would that person be content to quit? That person would not. Rather would he or she stick at the losing game, sinking lower and lower in the pictorial scale, hanging on to hope.

Let us now quote a few of the deadly statistics that the motion picture industry has gathered during the odd moments when the office force was not figuring profit or loss. Out of any given ten thousand applicants for movie positions here is the result: Ninety-three get a chance to actually appear before the camera; fourteen manage to squeeze out a bare existence in the studios; and ONE achieves a place of moderate income. Here are your bets, publicly displayed:

At the start	93 to 10,000
At the half	14 to 10,000
At the finish	1 to 10,000

Would any sane person gamble at such odds on any conceivable sport event? Hardly; yet there are tens of thousands every year who stake their lives at those very odds.

When a lad my ambition led me to the stage and soon the call of Broadway sounded clear to me. But the question of money arose, for old theatrical friends told me that I must possess enough to keep me for at least six months while I did battle with hostile and entrenched managers. So I went into motion

Edwin Bower Hesser

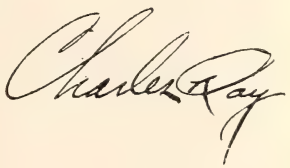
VIOLA DANA

pictures to earn enough to put me on the stage. I stayed in motion pictures for twelve years before I was able to realize my ambition and return to my first love—the speaking stage.

But to the undismayed among my readers, my advice is this: Search your soul carefully, sound your mind to its depths. If you are then convinced that talent, not vanity, is the urge, make your decision. First, lay aside enough money to keep you—apart from any earnings—for at least six months; a year is better. Then bravely batter your way into every studio in Hollywood and keep sociably assaulting every entrenched performer and studio attache that fate may throw in your way. Never stop, never give up, never quit studying and trying to find out how it is done. Clothe yourself in the hide of a rhinoceros, the better to resist the rebuffs that will be hurled at you. And then, if you are patient, and dependable, and talented, and accomplished and can make up, you may get the chance that the law of averages gives you. And where do you go from there? Frankly, I do not know. The Three Fates of the motion pictures, Old Man Opportunity, Kind Providence, and Lady Luck now take hold of you. These three and you yourself have the future in your collective hands.

Mothers, I beseech you! Fathers, I entreat you! Keep your children out of pictures unless you are very sure of their talent and adaptability and are willing to stand behind them in every way.

A friend once said to me, "Let this thought guide you: 'The devotion of thought to an honest achievement makes that achievement possible.'" But the friend also said, "Do not forget that word 'devotion.'"



Edwin Bower Hesser

JACK PICKFORD—MARILYN MILLER

Pull or Ability

IT IS frequently said—too frequently, in fact—that all you need to achieve fame is "a drag."

If you only know the manager.

Or if you only have influence with the owner.

Or if you are rich.

All a matter of "if"—and "drag."

With persons who hold these views, I beg to differ. As a matter of fact, I believe that not infrequently influence and "drag" are handicaps. Incredible though it may seem to some, "pull" is more apt to be a liability than an asset. A person who accomplishes anything real, anything worth while, gains it solely by his own ability. In cases where it is thought that he won his position through pull, his ability is discounted entirely. He is not given due credit, in fact, he is not given credit at all because everybody says, "Oh, shucks, he never could have done it if it hadn't been for so-and-so."

No statement could possibly damage a person more than that old, abused fiction, "He never could have done it if it hadn't been for so-and-so." Whether a man's ability be great or small, under such circumstances he is robbed entirely of the honor and distinction that are rightfully his. No matter what monetary consideration a man may receive, his real reward comes in the satisfaction of knowing that he has earned through his own conscientious efforts whatever plaudits and praise may come to him.

In no other art or industry, I think, is it so true that a person must stand "on his own" as in motion pictures. Often you hear the remark, "Oh, he's in right." Let me dispell that illusion at once. A person is in right in pictures only so long as he delivers the goods. In the last analysis, the box office report is the determining factor for a star. There is only one way you can be "in right" in the picture business, and that is to be "in right" with the public by virtue of the excellence of your work. You stand or fall solely on your own merit.

Jack Pickford

Edwin Bower Hesser

NORMA TALMADGE

What Percentage of Girls Who Come to Hollywood Actually Achieve Success

ON every train that comes to California from the East—and I am told that each month about 15,000 persons arrive in Southern California—there are scores of girls whose principal purpose in coming to the coast is to make a place for themselves in the motion pictures.

What chances of success have these girls? How many in each thousand get a substantial foothold in the picture world? Why do such a vast majority fail? What type of girl is wanted in moving pictures? How can a girl get into motion pictures? Those are a few of the questions I am asked over and over again, day by day.

Listed at the various studio employment agencies in Los Angeles are more than 25,000 persons who have applied for work in motion pictures. These employment agencies divide the applicants into many groups. The first division is into male and female classes. Women and men are further classified according to appearance and qualifications.

There are several thousand old women listed who play "bits" from time to time. Several hundred fat women are card indexed according to weight. There are dozens of very thin women who get eccentric roles. There are "very uglies" tabulated.

In addition there are special "Nationality lists." If a Mexican or Spanish picture is to be produced the thousands of Mexican and Spanish women and men in Los Angeles are notified to call.

Men and women, youths and girls who come to Los Angeles to engage in picture work are quickly classified. Some youths are fitted only for "pretty boy" roles. Other men are best adapted to character work. Some girls have nothing but good looks to recommend them. This type comes to Los Angeles by the thousand each year.

The fact that they have not learned to dance, that their general education has been neglected, that many of them do not respond quickly to suggestions from the director, and are not

accustomed to portraying different parts—all militates against their success.

The brainy girl with a good "camera face" has the best chance of success. But good looks are not so important as the ability to screen well. I know actresses in Los Angeles who would not be considered raving beauties but who on the screen, photograph wonderfully.

Girls with ravishing complexions and figures apply daily at the studios for work, but fail because they do not "register" well photographically. The camera is a fickle creature, and some girls with light-blue eyes photograph imperfectly while other blue-eyed girls get good parts when the camera tests show that they will "screen."

If a girl has an ambition to become a screen actress and she does not live in Los Angeles, I would advise her first to consult photographers in her home town. Let her ask them for some blunt advice as to her screen possibilities. Better still, if there is a news weekly photographer with a moving picture camera in her town, let her have a 50-foot test film made.

This test should be made with and without makeup. And in making up for the test let the girl aspirant consult employers at the local theatre, who will tell her the difference between stage and screen.

Let me advise all mothers who plan a screen career for their daughters to start their training early. Put them in the hands of a good dancing teacher. In addition send them to a local dramatic school or let them study under a veteran actor or actress. Take advantage of every opportunity to give the children "workouts" in amateur theatricals or with local stock companies.

Give the child a good musical education. This may seem strange advice from a screen actress, but studio work is but one branch of the theatrical profession and in years to come when engagements in the studios are not to be had, work can be secured on the stage or in vaudeville, provided that a broad foundation has been laid in early years.

In virtually every big production in which I have appeared there have been men and women who have had operatic, speaking stage, vaudeville and other theatrical experience. And a general theatrical and operatic education is invaluable to one who makes the art of the thespian his or her life career.

During the high school years the boy or girl should specialize in dramatic literature and do much "outside reading" of the best modern plays. The musical and dancing education should be continued as well as the training in art of self-expression under a dramatic teacher. School plays are valuable experience.

The time will come when the young man or woman will want to spread his or her wings. If the preliminary training has been long and painstaking; if local theatrical people are of the opinion that the boy or girl has a good "fighting chance"; if Nature had been kind in her awards of good looks—then let the aspirant come to Los Angeles.

But let him or her come prepared for the worst. The girl will find it a hard "game." She will wait many, many weary hours in theatrical placement bureaus. She will tramp around from studio to studio meeting with nothing but discouragement. She will find her funds growing lower and lower, day by day. There will be times when she will despair. She may find work at last as "an extra girl"—work that may last for only a few days. Then will come more long weeks of idleness, followed perhaps by several more days or nights of work. Then, perhaps, again, some director may "discover" her. He will call her from the back ranks into the foreground close to the camera. Then will come her opportunity. If she has been well trained, if she uses her brains; if she rises to the occasion success will follow.

And now that I have finished, let me add a little postscript. It has been my experience that it is "the girl with the eyes" who wins out in motion pictures. The color of the eyes does not matter so much as their mobility of expression.

Eyes that are quick to fill with tears, eyes that sparkle with laughter at the slightest suggestion, eyes that can glint with anger, eyes that mirror passing moods even without accompanying facial expression, eyes in short, that are "windows of the soul"—upon them depends, I believe, the success or failure of the young woman who enters motion picture work.

But, of course, that's just my own little private opinion. Write me and tell me if you think I'm right.

Edwin Bower Hesser

HELENE CHADWICK

Coming to Hollywood Prepared

IF YOU wish to come to Hollywood to try your hand at a motion picture career do not attempt it unless, first, you have sufficient funds to pay your expenses for two or three months and, second, you are sure you have a fair chance of getting ahead.

The first provision is easy to decide. If you can afford the expenses of the trip without, perhaps, obtaining any revenue for several months, and can afford the return trip should you meet with disappointment. To come to Hollywood with just enough funds to get you there and to live a few weeks generally proves poor business.

As to ascertaining whether you have any screen possibilities it is essential that you obtain the frank opinion of a motion picture man in your community. A theatre manager or a branch manager of a distributing company could, no doubt, tell you whether or not you had a chance. There are motion picture photographers in most communities who could make a "test" of you at no great expense. After the "test" was obtained it would be advisable to get the opinion of every motion picture man in your community before attempting the trip to Hollywood, even if you had the funds to spare. Unless their opinions were highly favorable and unanimous, it would be foolish to make the trip.

Competition in Hollywood among beginners is tremendous. The fallacy of coming here for no reason at all excepting that friends may have declared "you should be in the movies," has been plainly proven to hundreds. The heartaches accorded hundreds of screen aspirants who come here monthly should be heralded broadcast for the benefit of those who wish to become film players. The field is greatly overcrowded and has been for years. Unless you can well afford the expense and have reasonable assurance of men in the business that you have a good chance, it will be foolish to attempt it.

Above all, avoid fake schools for movie acting.

Helene Chadwick

ANNA Q. NILSSON

Edwin Bower Hesser

Advice to Girls Seeking a Motion Picture Career

WHEN my advice is asked upon this subject, I hesitate. I am torn between a desire to suggest that the girl seek some more certain profession, and at the same time one realizes of course that the very girl in search of the advice might be an undeveloped sensation whose career I might, by this very advice, ruin.

I believe if girls generally realized the heartaches and disappointments incident to the struggle of practically every girl worker in pictures, there would be less ambition rampant along this line. One hears on every side remarks indicating the popular impression that a screen career is virtually a bed of roses; that the cinema player is a veritable lily, neither toiling nor spinning, but the reverse is quite correct.

What little measure of success I have attained has been accomplished by real, gruelling labor. And I know that the other girls of the screen colony will stand by me to a man (or girl) in this statement. I merely hold myself up as a horrible example because I am, of course, somewhat more intimately familiar with my own work than with that of my friends. So when I tell you that I live on an honest-to-goodness farm some fifteen miles from Hollywood, and drive to the various studios early in the morning, frequently after a hard day's work on the stages that the day will be lengthened to midnight, or possibly the grind will go on all night, I believe you will agree that we work a little.

The beginner in pictures has an extremely hard time breaking in, and hundreds of them never rise above the "atmosphere" actor. Many of them have ability, but the luck-god just doesn't seem to be with them. There's a Heartbreak Lane in Hollywood, leading by a circuitous path to the gates of the many studios, strewn with the wreckage of those, possibly with ample ability, beauty, ambition, and all other qualifications, who just couldn't seem to make a go of it.

So my advice will extend this far: Do not impetuously decide to try to break into pictures.

Witzel

JULIANNE JOHNSTON

Are You a Moving Picture Aspirant

THE Hollywood Chamber of Commerce extends its thanks to you for your inquiry recently received relative to the possibility of your getting into the moving pictures in Hollywood. You may not know, but are here advised, that the Hollywood Chamber of Commerce, some time ago, inaugurated a campaign for the purpose of disseminating information designed to curb unrestrained immigration of the younger element to Hollywood.

In this connection I am free to say that at this time the moving picture business offers very little inducement to all applicants who are not amply trained, experienced and qualified for work before the screen.

At the present time the principal employment bureau operating for the moving picture business reports 100,000 registrations on its list. People are coming here by the thousands every year, a goodly proportion inspired by false hopes that the moving picture business offers them an easy means to fame and fortune. Registration books have been closed for some time to applicants, and out of the list of registrations only a small proportion has been able to procure work at all.

Experienced extras are being employed from three to four days a week at from $5 to $10 a day, according to information provided us by an official of Screen Service, an employment bureau located at 322 South Broadway.

You will note particularly, that the above refers to such persons as come here poorly provided with funds. The Chamber of Commerce does not direct this campaign against those people who are able to finance their own coming, and are further able to remain here from six to twelve months on their own resources while they are waiting an opportunity of getting into the movies. To these people the chamber says, "Come well provided with money to finance your stay, and if possible bring mother."

You are advised that extras now being employed must have qualifications, experience and training. Chief consideration is given in assigning extras to work to the class known as permanent and dependable picture workers. One class is known as the "western cowboy, country and general types," the other, "the society class." All must provide themselves with habiliments

Edwin Bower Hesser

NORMA SHEARER

needed for the parts in which they are to be cast. The cost of these wardrobes run from $350 to more than $1000. The wage paid for this work ranges from $3 to $10 per day. In the society class a girl must be provided with at least one evening dress, dinner clothes, morning and afternoon costumes, sport, riding and golf outfits, furs, etc., shoes and boots in fact, everything that a society woman should have in her wardrobe.

This information has been procured by the Chamber of Commerce through a survey conducted of the most reliable sort. If there is any more information that you would care to have, if it is within our power, we will provide it for you.

Very truly yours,

HOLLYWOOD CHAMBER OF COMMERCE.

Harry Barratt, Ass't Sec'y.

JOBYNA RALSTON

The Motion Picture Aspirant

IN ALMOST every hamlet, village and city in America, there are girls who fondly imagine that they are especially qualified to make tremendous screen successes. They themselves believe it and have been told so by fond parents and friends. Therefore, they build their dreams and hopes on entering a profession which is already overcrowded and which, ethically, and in every other way, is a sealed book to the layman. Fundamentally, talent is necessary in the dramatic profession. Dormant talent may be developed by a director, but the inherent talent must be there, the wish to express motion, the study of emotion and of human life. Parents, as a rule, have devoted their lives to pursuits which deal with the home and its domestic problems and, generally speaking, their convictions as regards the dramatic profession, could hardly be correct. Therefore, their judgment and their children's judgment are about on a par, so far as a correct estimate of talent is concerned.

One of the most fatal mistakes prevalent today is to imagine that, because a girl is beautiful and photographs well, that her success in motion pictures is assured. These are two great assets but it is necessary to acquire experience and knowledge of life before one attains to success in this profession. If a girl becomes a successful ingenue, it becomes necessary, afterwards, to become a successful dramatic actress, if she wishes to realize all the rewards of the profession. As an ingenue, she has a brief year or two and then her meteoric career is closed. She has tasted the rewards and the fascinations of this interesting business and, suddenly, she is placed without the pale.

It is a pity that girls who aspire to this profession could not interview a director before leaving home and take his professional opinion as regards their qualifications. It is equally fatal to enter upon this profession without first having some other means of support, some small position, something that would carry one over the rough spots.

The girls who seeks screen success must be so thoroughly assured of her inherent ability to succeed as to impress that ability upon those whom she interviews. She must realize that the profession is not all tinsel and glitter and that actresses work harder and expend more nervous energy than do women

Edwin Bower Hesser

ANITA STEWART

in any other walk of life. She must realize that every successful actress blazed her pathway for herself, oftentimes at the expense of her feelings, her vanity and the destruction of her cherished illusions. When these facts are realized by girls, when they realize that they are entering upon a very serious profession where many things are first to be learned and digested and that the biased opinions of loving parents and admiring friends amount to nothing, they have taken the initial step towards screen success.

In Hollywood, today, there are hundreds of pretty girls working in pictures. Sometimes they work and sometimes they don't. But all of them believe that they are especially qualified for leading women and that, some day, their chance will come; when, in reality, their chance will never come because they are marked and branded for extra work and they lack that inherent talent which is necessary. Life passes them by and they do not see it going. They are concerned about other things. However, they have tasted the fascinations of this profession and have unfitted themselves, in all probability, for any other walk of life.

The motion picture business needs new talent, in many cases, and new talent is hard to find. Talent is a case of self analysis, a careful consideration of what is in the shop window and what is inside. A director can show a girl what to do, but she must do it in accordance with her particular character and appearance, which means that she must have some conception of the part herself, gained by study and consideration.

In conclusion, it is always well to state facts. It is always humane to save a soul from bitter disappointment. It is always well to teach a human being how to accept the opinions of others, who are qualified to give those opinions, in a disinterested and unbiased way. For, in the final analysis, success in this business requires a certain amount of appearance, but it requires, more than that, an inherent appraisement of real ability. Every physical attribute must be correct. Grace of carriage, of movement, of poise and repose, knowledge of clothes and of how to wear them, self-control and the fundamentals which make it.

None of us seek to discourage. We seek to encourage, but proper encouragement always consists in stating facts.

Clarence S. Bull

LEW CODY

Is There a Short Cut to Stardom

AN unfortunate idea held by a great many people is that if they individually can only get their feet beyond the door of a motion picture studio the rest of their progress to fame and fortune will be comparatively easy.

Let me take this opportunity to banish that misconception once and for all. All we can do is offer the beginner a chance to show us whether or not he or she possesses that little inner spark which means genius in the interpretation of various characters for the screen.

You must, first of all, be possessed of a real, positive personality, if you expect to get ahead. You must have a personality that will get across to those who see you on the screen, in a manner to make them either like you very, very much or hate you to the same degree, for we are quite as much in need of capable people playing unpleasant parts as of those of the hero and heroine variety.

Personality, let me stress again, will be your most important asset, and I think that this phase offers the greatest possibilities for disappointment. You may have a very pleasing personality in private life and be very attractive to all who meet, see and talk with you, but on the screen it is quite possible that you will leave entirely cold those who behold your efforts.

During the filming of a scene, showing thousands of the Children of Israel fleeing from captivity in Egypt, I noticed one black-haired, black-eyed girl who was charming and graceful in every move, whose black eyes sparkled, who could express sorrow and pleasure at will and who, in fact, appeared to be a real "find."

I moved to a close-up of her and she acted excellently for me, but the next evening when we saw the scene on the screen all of the charm was gone. She just did not get over. I cannot explain it, though I have many times seen this phenomenon. But it is a fact, and a fact that will prove one of the hardest things you will have to contend with in motion pictures.

That many enter motion picture studios and only a few develop real "screen personalities" is the reason why, to the few, the rewards are relatively high.

Cecil B. deMille

Edwin Bower Hesser

RENEE ADOREE

How Not To Be a Movie Star

IT IS to be regretted that certain literary mediocrities have worn out perfectly good typewriters in seeking to exploit the evils and temptations that will beset the paths of "Evangeline from Edenville" seeking fame and fortune as a potential movie star in the "licentious purlieus" of Hollywood.

As a matter of fact, Hollywood is nothing more nor less than a community of rather interesting people leading normal but rather interesting lives. The "evils and temptations" are of exactly the same variety that flourish in and around the corner drug store at Edenville, and the "licentious purlieus" (as any disappointed tourist who has sought them, will admit) exist only in the obscene imagination of these literary tinkers.

There is, however, one grave danger that every aspirant to movie fame must, sooner or later, encounter. And because it lacks the glamour of romance, and because it offers no possibilities of salacious entertainment, it is rarely, if ever, mentioned. It is the danger of slow starvation.

As I have suggested above, much has been written about the girl from home, whilst the fate of the boy—and they flock to Hollywood in their pitiful thousands—has either been overlooked or wilfully neglected.

From every corner of the earth they come and across the Seven Seas—borne on the tireless wings of youthful optimism. Pathetic pilgrims these, struggling on to ultimate disillusion.

In most cases their assets, generally considered, amount to a one-way ticket to Hollywood (the saving of their young lives), an inadequate wardrobe, a still less adequate bank-roll, a terrifying determination to break into the movies, and (most disastrous) the rather appalling knowledge that in the old home town they were considered to be good looking.

The ensuing tragedy of the studios is too hackneyed to be enlarged upon here. Some few of them, escaping immediate disillusionment, function precariously as "extra boys" on a seven-and-a-half dollar check and if they are very fortunate they may strike a yearly average of three checks a week. Out of this pitiful income they must live and maintain an expensive wardrobe.

Of these chosen few, perhaps one in two thousand may eventually after a few years of heart-break and hard work, reach the

Edwin Bower Hesser

MAY ALLISON

place where he plays small and infrequent parts, thereby averaging the salary of a rather badly paid dry goods store clerk. And of these, not one in twenty thousand ever attain the intoxicating heights of stardom.

Of the fate of those unfortunates who fall by the wayside, there is no record. One supposes that the more fortunate ones suffer the humiliation of wiring home for the price of a return ticket, and that the others, after varying periods of hardship and, in many cases, actual privation, eventually gravitate to their own economic levels.

The more flagrant causes of these hopeless failures are too obvious to be mentioned here, but the fundamental basis of every failure ought to be broadcast to every community in America. In each case it may be traced to ignorance of the actual requirements of the screen, the extraordinary and prevalent idea that the essentials of a successful movie actor are good looks and good clothes, and finally and tragically the very motive that in the first instance actuated this fearful adventure—their good looks.

Hollywood is crowded with beautiful women and good looking men, all hammering frantically upon the iron doors of moviedom. Now and then one or two, either by good luck or persistence, slip through and glimmer faintly on the horizon of fame. But of the vast majority there is no record, and by very reason of their fatal beauty they are thrust into hopeless oblivion.

If any one has any doubts upon the matter, save up a few hundred dollars and let him spend his summer vacation trying to break into the movies, but don't give up your job.

FRANK BUTLER

MONTE BLUE

Have Extras the Chances for Advancement Offered Ten Years Ago

TO this question I answer yes and no. Yes, because despite the rapid advance of the cinema art, new faces are as eagerly sought today as they were ten years ago. After despairing of finding their talent on the stage, producers are forced to recruit their talent from extra and non-professional ranks. In the affirmative reply, I would warn the ambitious aspirant that producers are getting into a frame of mind where they will not tolerate the player whose experience is limited to stories he has read about the picture business. My advice to the aspirant is to study the pantomimic art before applying for work at the studio. Then there is hope for starting a career. Today, the aspirant meets obstacles in his pathway that, ten years ago, were not existent or not nearly so difficult to overcome. The producer has placed his product on a pedestal that is elevated above every other form of amusement enterprise. Careful and systematic methods have been installed due to the tremendous development of the industry.

The knowledge that you possess some previous training will give you both poise and power. Then you may break through the Chinese wall that Hollywood is to the screen aspirant. Screen acting isn't pie and cake and honey. You should read the best books, see the best plays, get close to all the culture that you can. Then your script must be your Bible. You oftentimes have to work from morn to dewy eve, if not at the studio, then at your own home.

I was flung into the movies through a turn of the wheel of Fate. Frankly, I was hungry and found it necessary to eat. I had been soldier, sailor, cowboy, railroader, even shoveled in the street. I was always searching for something and found it on the screen, not when I was a success and made money, but in the dark of poverty and obscurity. "This is your medium of expression," and it was my own soul which spoke, so I stuck to it through years of purgatory and, as I said, it isn't Heaven even now and never will be.

Henry Maxman

CONSTANCE TALMADGE

What Opportunities Are There for a Girl Who Is Willing to Work to Stardom

DON'T try for fame before the camera!

First, get an old-fashioned job—behind the camera. That's my advice to the girls who soon will be flocking toward Hollywood and New York seeking fame on the screen. Of the thousands of girls who are considering business and vocational careers of all sorts, many of them will try to become famous in motion pictures.

To those girls who come to Hollywood, I would suggest that they first take a look around studio-land and investigate the many lucrative capacities "off the screen" in which they might make a good living, before they try for success in the heart-breaking calling of an actress.

If a girl can write there is a field for her in the scenario departments. If she is just beginning I would suggest that she try her hand first in the titling department. Writing titles is at the same time the simplest and most difficult task around a studio. Titles must be short, expressive and simple. Multum in parvo. That's the screen title.

But one must not think that because they are short they are "easy." Ask any headline writer on a newspaper how important and how difficult it is to lay out "punchy heads" which tell everything, overlook nothing, and yet must exactly fill the space intended for them.

Then will come the time when the girl writer may be entrusted with adaptations of stories, novels and plays. This is well paid work and requires much studio experience. The writing of "originals" for the screen is creative work of a still better paid nature. There also is a field in the studios for women writers who can prepare advertising matter for newspapers and magazines.

The laboratory of every big studio employs scores of young women. Many of the girls get good pay as "splicers." Other girls "break down" old negatives and positives, prints which they classify under various heads such as "war scenes," "auto smashups," "fire scenes" and the like. These girls also have

FOREST STANLEY

charge of the film vaults, housing these valuable bits of film which are used in new pictures for "atmosphere," and there are numerous other positions about the laboratory where girls are becoming more in demand.

I know one girl who formerly was a school teacher back East. She is now employed by a studio to teach the many children employed on that particular "lot." The children go to their classes to her between scenes.

Another girl I knew in Brooklyn, and who had quite a local reputation as an artist, is now employed by Joseph M. Schenck making sketches for sets, advertising lithographs and portraits in oil. This girl's specialty was oil paintings and she finds continuous employment around the studio on work assigned to her by the art director.

Leon Tosi, noted Italian sculptor, now at the United Studios, has as his capable designer and assistant a young woman who studied sculpture in Paris, Rome, and other European capitals.

In the costume departments of the studios hundreds of women and girls are employed. Many of these young women are highly paid interior decorators. They know period costuming in all its details and would never confuse a costume of the time of Napoleon I with one of the time of Queen Elizabeth. Other girls are employed as drapers.

It is surprising the number of occupations girls and women have around the studios. All the stars have highly paid stenographer-secretaries who handle the "fan" photographs, mail and personal correspondence. And let me say right here that a star has got to be somewhat of a business woman to handle her personal business. There are important people who must be shown every attention. They must be entertained by the stars when they visit the studio and their every request must be complied with—for good business reasons. A good secretary can take care of much of this work.

There are girls who have become directors. Other girls have become decorators, accountants in the studio business office, "still" photographers and property women. One former extra girl is now running a beauty parlor on a studio lot and employs several manicurists, hair dressers and other experts, who are liberally patronized by the stars.

There are many women who are casting directors around the studios, and one woman runs the transportation department on

CLAIRE ADAMS

Edwin Bower Hesser

a well known lot, sending out hundreds of cars daily. Other girls who are good letterers, find employment in the studios writing title cards.

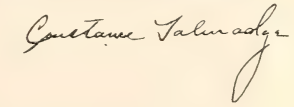
A young college woman designs and sells art glass such as is used in church windows. There is a good demand for this glass in the studios. Another former needlewoman has specialized in artificial flowers, and make a good living at it, while one of her old chums is now running an antique furniture and property shop.

A former laboratory girl is now making money tinting and hand painting important film scenes. Another actress who was fairly well known for her work in stunt pictures is running a riding academy for actresses.

And so, when I consider the innumerable profitable vocations which a girl can follow in Hollywood, I often wonder why it is that so many girls come to Hollywood each year and live three or four in a room merely for the privilege of working now and then in a picture.

The extra girls make only a precarious living. There are weeks at a time when they cannot get work, depending upon whether or not there happens to be a Hollywood vogue for big casts or not. They spend many weary, discouraging days tramping around from one studio and one employment office to another when they might be making a comfortable living in some specialized branch of studio technical work.

My advice to the thousands of girls who come to Hollywood is to seek, first, a plain, ordinary, every-day "job" around the studios. The opportunity to become a star may come later.



Evans

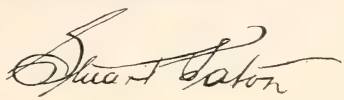
HOUSE PETERS

Breaking Into the Movies

THE surest thing about advice regarding breaking into the movies is that, like most advice, it is superfluous. The young man or woman who is determined to become a motion picture actor or actress will eventually get there, despite every obstacle. If it's "in the blood," as the saying goes, nothing on earth, in the heavens above or in the depths below, can keep them from the studios!

The real pity of the situation comes about in those cases where the young "prodigies" are encouraged beyond their worth to take up acting as a profession. The boy who wins the debating contest in his district school or the elocution contest for his county—the child-reciter who is brought into the parlor, whenever "company" comes, to speak his piece—the member of the amateur theatrical troupe who is a distinct success before an audience composed entirely of his friends—these are usually the people who are mistakenly urged by their relatives and acquaintances to come to Hollywood because "they are just as good as Mary Pickford or Charlie Chaplin."

But, after all, those who are determined to break into the movies will do so; and they should, if they have that determination and instinctive desire within their souls. To them I would give one suggestion: You must concentrate absolutely on your new profession and be prepared to make every sacrifice, if you would rise in it. You must live only for your work, and find in it that enjoyment which most people seek after the business day is over. During those hours when you are in a studio, you should be observant of everything that goes on about you; and after your studio work is done, go over the performances of the actors that you have seen; or if you have arisen to the dignity of playing a bit or small part yourself, study that part at night in your own lodging. Just as the player on the speaking stage must study his lines and rehearse his part during his leisure hours, so the film actor should study his own role constantly.



Eugene Robert Richee

LOIS WILSON

What Chance Has the Extra Girl in Pictures

THIS is a more difficult question to answer than it really appears to be. I might answer, offhand, very little. But, if I did, it would not be strictly the truth.

If all girls who work as extras in pictures were of a uniform type—cast in the same mould—that reply would be very nearly accurate. But, of course, they are not, and it is there that the human equation must be so largely taken into consideration. I was once an extra girl myself and I'm not ever going to forget it when another girl comes to me for advice.

I would answer the question this way: If you have that "something"—call it personality—which lifts you above the common run of humanity if you have special talents—riding dancing, swimming, etc.—if you have the instinct for pantomime and are intelligent, and if you photograph well, why—then I should say you have a pretty good chance.

But, it is well to remember that less than one in five hundred of the girls who play as extras ever reach stardom. Possession of merely a pretty face will not get you by in competition for screen work today.

Just one thing more: I would urge you not to come to Hollywood with the sole idea of working in the "movies." It is unfortunately true that there has been such an influx of talented boys and girls that there are literally a hundred applicants for every bit to be played.

Lois Wilson

Edwin Bower Hesser

ESTELLE TAYLOR

Who Stands the Better Chance in Pictures, the Young Woman or the Young Man

YEARS of training and experience are necessary before one can make a good actor or actress. It takes longer to reach fame on the stage than in the motion pictures because of the comparatively small audiences played to each night. When one has once learned the lessons and obtained a start in pictures, fame and success are meteoric.

It is my opinion that the woman stands the better chance to achieve success in pictures than the man. But I must qualify this by saying that the man's success is more enduring, although it takes longer to attain.

Youth and beauty in a young girl offers greater competition than years of experience on the stage when considering who stands the better chance in motion pictures. On the stage age means nothing in either a man or woman. In pictures age is everything to a woman and to the man—nothing.

A young and beautiful girl, and she must be both to play in pictures, attracts attention wherever she may go. A young and handsome man does not receive as much consideration. When applying for an opportunity in pictures the young lady is given the first consideration. She would be more apt to be selected because of her youth and beauty regardless of experience, but the man must have some experience.

The possible explanation for this is that youth and beauty more than makes up for any inability to act. Theatregoers like to see beautiful girls and would not be severe with them if they failed to live up to the part.

A woman must start very young. She must get her start quickly. Her life in motion pictures is short. Over thirty, she begins to slip.

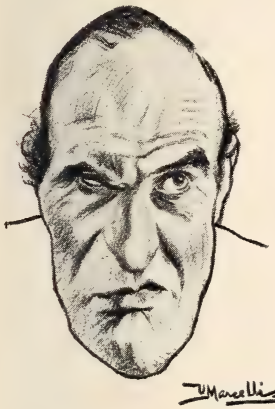
A man has to be more patient and build slowly, preferably in stock or on the stage, before attempting pictures. To most women, men attain a fascination with greater experience and age that the young man cannot supply. Although it takes them longer to get there, they have a longer life.

I firmly believe the young woman with beauty stands the better chance.

Estelle Taylor

ERNEST TORRENCE—Five Character Studies

Why So Difficult to Break into Moving Pictures



AFTER many years on the stage, but only a very few on the screen, I often find myself wondering why so many splendid actors and actresses I know of are unable to get an opportunity to show what they can do on the silver sheet.

I know of quite a few artists whose gifts would be a grateful contribution to our great industry, but who are without the seemingly necessary asset of a name. I speak from personal experience, as for years I tried in vain to enter the picture field, until finally, under the strangest circumstances, which I need not relate here, I was cast for the part of Luke Hatburn in "Tol'able David." Here was a most unusual case of a director taking a wild chance, as for years I had been a comedian. Henry King, however, met my expostulations with insistence, and so it came about that a comedian made his debut into motion pictures as a thrice "dirty dog heavy."

It is not often, however, that a producer or director will take such a leap in the dark, as not unnaturally they wish to be dead sure that their cast is as near perfection as possible from the star down—and then again the exhibitors almost insist on "names" in the casts of the pictures they are to present.

This, from a commercial angle, is reasonable; but I cannot help feeling that this condition will be modified as time goes on, and that the day is not far distant when the many "unknown" will have the opportunity to display their talents, which preforce have lain idle, and a solution offered to the all-important question, "Where are the screen actors of the future coming from?"

Ernest Torrence

Eugene Robert Richee

POLA NEGRI

Tell Us How to Meet With Success in Pictures

THE other day an interviewer from a prominent motion picture magazine asked me this question: "At what time in your life did you do the hardest work?" "Now," I answered promptly.

He seemed very much surprised, so I explained.

When I was young and comparatively unknown, I had very few to criticize the way I did things. Today there are millions of people who have that right. When I was just beginning, I had to please only a small number of people. Today, if I am to please all those who see my pictures, I must work harder than ever before in my life.

It is a wonderful thing to realize that one has seen success, but one has also to go on deserving that success. It is not enough to do good work once. One must continue to do good work and the better it is, the more is expected. To do good work you must also do hard work for success is the great task-master of the world.

When I was asked to give my advice on how to meet with success in pictures, I felt a little sad. After all, advice is so easy to give and so very hard to follow, sometimes.

In the first place, you must ask yourself this question: "Am I prepared for hard work?"

You must also go on from there and ask, "Am I ready to spend all my leisure time in study? Am I willing to bring all my faculties to the task of understanding the terse directions which a busy director will give me when he is preparing a scene? Am I content to work long hours without recognition in the hope that some day my reward will come?

If you are able to answer all these questions in the affirmative, then you are turned with your face in the right direction. When you ask yourself these questions and answer "Yes," be very sure that you mean what you say. If you don't, the actual test of WORK will discover the self deception you have practiced.

When you are given a role to play—however small—try to realize just what sort of a person your character would be in real life. Try to get "inside" your character, as the saying is. Decide for yourself what that person's ideas would be and what

the outlook upon life would be in her station. Think about your character all the time. Visualize her in relation to the whole story of which she is a part.

In order to do this best, you should try to secure an opportunity to read the whole script from which the picture is being made. In this way, you will be able to understand the relations of your role to the other characters and to the story they portray.

Always be ready to ask and to receive advice. Working in the company you will find players who are wise in the craft of the stage. Some of them may have appeared behind the footlights more than half a century ago. If you can absorb some of their knowledge, it will help you a great deal.

Accept criticism from the director in the spirit he intends it. Remember he has all the responsibility of making a good picture. When he uses a minute of his time to show you how a thing should be done, he is spending money upon your education. You should be grateful.

Every time you hear a minor player say, "Oh, I never get a chance to show what I can do," you can make up your mind that player could not do much even if she had a chance.

Every time a minor player gets into a picture in any capacity whatsoever, that player is being given a chance—all that is needed. The director sees what she is doing just as much as he sees what the star is doing. His eye is on everyone. The quality of his picture depends upon the work of the players.

No one gets anywhere without work. Stardom does not mean that one has finished with endeavor. The more work you show yourself capable of doing, the more will be expected of you in the future. And after all, when you consider the rewards, isn't it worth while?

When I speak of rewards, I do not mean the world's applause and the money which follows success. The reward I mean is that inner sense of accomplishment, the satisfaction which comes to one with a deep feeling of peace when one has done one's very best and it has been recognized.

Is It Difficult to Get Into Pictures

I KNOW that it is exceedingly difficult for the beginner in pictures. It is much more difficult for a girl. She must have a large wardrobe, and a goodly supply of money to keep her for at least a year. I started my career in comedies. I learned that they did not make the demands on my wardrobe that the other companies did.

I believe that it is more difficult to break into pictures now than it was a few years ago. The screen has an inexhaustible supply of good actors and actresses. A few years ago this talent had not been developed, and there was more of a demand for players. The person who starts work in pictures today must be satisfied with a small job every few days.

Mae Busch

* * *

Be Sure to Specialize

THERE is nothing more important today in the lives of girls seeking a successful career on the screen than selecting and building one's own specialty as to characterization. I have often heard it said that this is the day of specialists in all lines. It certainly is true of motion pictures.

For three years I accepted whatever parts in pictures that came to me without thought of working toward one outstanding screen characterization. At last my specialty dawned on me and perhaps, after all, this was my one possibility for screen success. It was in the picture, "Wandering Husbands," as a madcap, carefree and laughing vamp. This characterization, apparently, was one that picture goers had unconsciously waited for. Theatre goers themselves found my specialty for me and it is my aim to strive to build and hold that specialty so long as picture goers approve.

Marguerite Livingston

Witzel

REV. NEAL DODD

The Padre of Hollywood

WHEN I settled in Hollywood, I had previously heard a great deal of pro and con gossip concerning motion picture people. Somehow, one always hears these things about persons who are continually in the public eye. So, in the performance of my duty, I began to call upon the motion picture artists of Hollywood to see if there was anything I could do for them, any services I could render them in conformity with my mission in Life. It seems that they had been assailed from many pulpits and my reception, at first, was very cold. However, that was to be expected and I persevered in my efforts until, gradually, they began to have faith in me as in one who was really interested in giving them that consolation which may always be found in the Word. I take it that that particular consolation is needed, not only by the motion picture artists, but by persons in every walk of life. It was a great pleasure and also a great reward for me to find that the ladies and gentlemen of the films—and there are many of these—accepted my advances towards them in the same spirit in which they were tendered and, gradually, my Church here became the place to which they could bring their troubles, domestic, private and sentimental. I need only to say that Charlie Stevens, a very old and well known actor, is the warden of my Church, which, in a man of his experience and analysis of life, is a great compliment to the work I have tried to do. Mr. Frederick Palmer of the Palmer Photoplay Corporation, is the president of the Men's Club, while numerous motion picture celebrities are numbered among my congregation.

In reality, I suppose that my church and my flock here might be likened to that famous New York institution, "The Little Church Around the Corner," for, among those wonderfully interesting personalities who make you laugh and cry and who laugh and cry oftentimes themselves, there must always be a "Little Church Around the Corner," where, under the genial and kindly exposition of the Word, they may receive the faith and the consolation which is best adapted to them. Among them, there are examples of sublime faith and true understanding. From me, they need no defense and I rather deplore the somewhat vicious and uncalled for manner in which they have, often-

Edwin Bower Hesser

LILA LEE

times, been assailed. When one finds, among any certain class of people or in any certain community, that perfection and perfect virtue for which we are all striving, either consciously or sub-consciously, then there would be no need of religious consolation and uplift and the millennium would have come and I, personally, think we are very far, indeed, from the millennium.

When I say that I have endeavoured to go among the motion picture colony here and do what I could for them, provided they needed and wanted me, I speak the literal truth and, practically speaking, I have entered into all departments of their lives. I have been the receptacle of their confidence. I have tried to impart consolation to them in those moments of human weakness which assail all of us. It is true that it requires a somewhat rare tact to go upon a mission of this kind because, somehow, anything pertaining to the bringing of the Word, smacks of technical religion and one must approach them through the medium of sincerity of fellowship and the mission, oftentimes so drastically proclaimed, must be softened and alluded to gradually. In fact, it is more a process of thought than of word at first but, afterwards, one finds that the word is suggested at the proper moment.

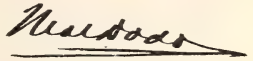
Contrary to the general belief, marriage and the sanctity of marriage are generally understood here. It is all a matter of proper explanation as are all truths. In nearly all cases where marriage was contemplated, the parties visited me and I gave them a brief resume of the importance and the solemnity of the contract which they were about to enter into. I found that, generally speaking, the explanation, coupled with the sincerity of feeling which I experienced, had a marked effect and, last year, I performed thirty-four marriage ceremonies and there were very few divorces among them. I was also approached, upon several occasions, to perform ceremonies between divorced people and, of course, refused, because, in my denomination—Episcopal—there is no divorce. It amused me somewhat when a certain very well known motion picture producer, determined that I would perform the ceremony between himself and the girl of his choice, offered me three thousand dollars. I had some difficulty in making him understand that the power of his money was null and void when compared with the necessity of adhering to the rulings of my denomination.

To one in my profession, a Minister of God, all men and all women are the same. No one is perfect, nor am I perfect. My

Edwin Bower Hesser

JOHN BOWERS

church doors are thrown open to all who may wish to come. My efforts and my services are given to all who may require them. I ask for nothing but faith and belief, and the development of these qualities I try to bring about by the explanation of the Word. Possibly, in no business, are there so many temptations, so many obstacles to be overcome, so many trials and struggles, as in this business. Possibly, there is no class of persons, who, because of those temptations, trials and struggles, require more careful handling than do those who have given their lives for your entertainment. I have tried to appreciate these facts and I have found no occasion for drastic criticism, no occasion for that smugness of acquired virtue which is attempting to take the mote out of the eye of the world. In fact, I know of no class who, because of experience and trial, is more adaptable to the proper reception of the truth than are motion picture people. I know of no class who come more willingly under the influence of that truth than do these people. I am not called upon to criticize. I am called upon to give my services in as kindly and as sincere a manner as is possible to me.



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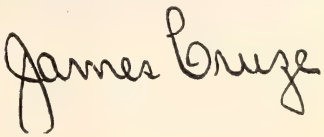
No Easy Road to Fame on the Screen

THERE is no easy road to screen fame. Everyone who gets into the sacred lime-light has some qualification which makes it possible. Occasionally you hear of a beautiful girl or a handsome young man who rises, meteor-like, to the position of stardom.

This success is not accidental. The qualifications were there. If you make careful inquiries, you will find they did a lot of hard, discouraging work in the ranks of the extras before their chance came. If there has been a case of anyone walking straight into a studio and on up the ladder without heart-breaking effort, it is unknown to me and if it exists, it is the exception which proves the rule.



Eugene Robert Richee

JACK HOLT

The Motion Picture Business a Hard Game

MOTION picture work is the hardest game I know. I have tried a lot of games. When I left college I was trained for engineering. For several years I followed that profession in some of the wildest parts of America.

Later I went to Alaska where I drove a dog team in weather forty below. After that I ranched in Oregon.

All of these were hard but not so hard as the motion picture business. I write this in all seriousness. You have to fight desperately hard to gain success and once you have it, you must fight twice as hard to hold it. There are so many struggling to take away your place unless you defend it.

Engineer, miner, sourdough and rancher but the last, my work in pictures, was the hardest test of all.

Jack Hoxie

* * *

Is There a Short Cut to Stardom

ALL the publicity about beauty contest winners to the contrary, I think it is safe to say that ninety-nine per cent of the people who are well known on the screen today have been in pictures from seven to ten years. Now and then we see what we think is a new face prominent on the screen, or prominent in the advertising matter on a picture. But it is very likely that that face—not so prominent perhaps—was still in pictures, maybe hovering around the edges of the mob scenes, a half dozen years ago.

One night I had the pleasure of being at Harold Lloyd's house; Harold asked me if I remembered the days and days that he used to sit on a bench in our outer office and I would never give him a job. That was probably ten or eleven years ago. Harold Lloyd was on the screen for six years before he really became prominent and remembered by the majority of the fans.

Al Christie

Edwin Bower Hesser

VIRGINIA VALLI

What Is a Star

IN all probability, personality is the principal asset of a girl who has made a success of dramatic portrayal, a field of human endeavor in which so many strive for success and fail. Personality, as I understand it, is the development of those qualities within us which, when dramatically expressed, strike a sure and true note in the hearts and minds of those to whom we convey them. And what are the qualities which constitute personality, that elusive and badly defined gift to humans which spells success. The human form is an expression of human personality. Hope, determination, trueness, universal love constitute human personality and, when intelligently and truly expressed, they are the elemental qualities of success.

In all of us, these qualities exist. Some of us have determined to be true to ourselves rather than to any stereotyped conventionality of dramatic expression. We have determined to interpret life and emotion according to our conception and, in so doing, have developed personality. Personality or individual expression attracts as does a magnet. Hundreds of people, day after day, are killing their personality by a strict adherence to form and they are not true to themselves, hence their interpretation of what is presented to them to interpret, is untrue, because it is not and cannot be—a part of themselves. It is unnecessary to think how the persons who may see you would interpret the emotion you are interpreting. It is only necessary to interpret it within the scope of your own emotions and understanding, to make it true because, in so doing, you have been true to yourself.

Success, in any line of human endeavor, is not easily attained. To be a success within your own consciousness is a much greater triumph than to be successful without it, because the one is permanent and will endure forever and the other is transitory and illusive and finds its triumph in the popular acclaim of a day, a month, a year. And success is one of those attributes which gives happiness to oneself and others—that is the essential mission of success. Obstacles in the pathway of success are placed there to be overcome and there is no obstacle which cannot be overcome and, in so doing, the human being who has determined

to succeed, develops the patience, the hope and the self conquest which are the essential elements of success also.

It is foolish for one girl to point out her experience to others as a guiding star to the goal of success. Experience is the same in all times and ages. But each and every dramatic aspirant takes the same experience differently. Experience is something which must be lived individually and individuality follows as the day the night. Individuality of expression is the great desire in motion pictures.

Individuality of expression requires study of Life, and Life is a very complicated thing. To properly express a limited scope of Life, which is all any of us can do, one must concentrate, read and study. One must throw aside one's own personal Ego, the selfish Ego which dwells in all of us and be prepared to take Life's drastic lessons without murmuring, to stand them with what courage and patience we can.

Much has been written and said about personal beauty as one of the greatest necessities of motion picture success. What is personal beauty? Probably, no two persons in the world, passing upon a girl's beauty, would agree upon it. Beauty has always been deemed an asset, but how can a girl determine whether she possesses that peculiar and illusive quality? Therefore, for a girl to enter pictures because she has been told or thinks she is beautiful is misleading at the start. In order to be beautiful, a girl must throw aside ideas of her beauty and, in so doing, she becomes beautiful because she becomes unselfish and unselfishness is beauty.

Much has been written about talented girls also. Talent is a matter of hard work and self development and preparation. To succeed, one must love one's work and love always means suffering and understanding. Then a girl becomes talented because she has grasped at the very foundation of talent.

Motion picture success is a strange thing. As I have said, it is success within one's self, which manifests itself in love for the audience, an understanding, in some remote degree, of the problems which confront those audiences and the lessons, the amusement, the interest which they may receive. In the dramatic business, the star gives herself and himself to their public.

Virginia Valli

The Feeling of Rapid Success in Pictures

YOU just climb over obstacles a little more quickly, due to the fact, perhaps, that you have some qualification which has recommended you. Of course, success always makes you feel elated. It makes you feel that you have not made a mistake, that your judgment of yourself was good because other people have verified it. It also makes you feel that you have many things yet to learn which, perhaps, those know who have taken longer to reach the pinnacle. Rapid success makes one work a little harder for fear one has missed something of great value. It keeps one on the qui vive, as it were. But a rapid success depends entirely on thoroughness of previous training. Probably, no success is really rapid. Something went before which accounts for it, something of preparation, reasoning and—then again, comes the thing called Good Luck.

Carmelita Geraghty

* * *

Is the Actress Life a Hard One

YES, because she has to give and give and give. She has to give her personality, her strength and her nervous force to work which she loves and, because she loves it, she works all the harder, studying how she can make her part better, please herself and her director. Anything we love causes us trouble. Love means suffering a little bit. The mother suffers over her child. The actress suffers over her work but, if she is an actress, it is the only thing in life she wants to do. It is not easy.

Laura La Plante

CONWAY TEARLE

Woodbury

Would You Advise Starting as an Extra

MOTION picture acting, like any other business, must be learned from the beginning. Many studious hours must be applied and much experience must be had before one can succeed.

If a person has had no previous training as a player, either on the stage or in a bona fide dramatic school, it is certainly essential that he or she start at the bottom—as an "extra."

We have seen many illustrations of motion picture players who have tried to "skip classes" in the school of film acting and have endeavored to reach the top without the customary years of experience necessary. I can cite quite a few instances where players, especially actresses, have become "stars" overnight only to find that they could not compete with others of talent who have had the experience. The result has been that these players did not continue as "stars" very long. Some of them dropped out of pictures entirely. Others had the courage to forget pride and start all over again. Some of these latter players have finally won their spurs—but only after learning the art and going through many disappointed hours and considerable hard work.

You cannot become a motion picture star without years of experience any more than you can become a lawyer without years of study. Some stars who have been called "over-night successes" are, in reality, anything but that. Valentino, for instance, was of this class. People said his success was instantaneous. However, Valentino worked for years in motion pictures without much success. He put in his years of apprenticeship and as soon as his real opportunity came along he proved that he was an artist. There are others whose experience has been similar to that of Valentino.

While the rise of a player from comparative obscurity to the heights of stardom is sometimes sudden, yet if a study of that player's work before the camera were made it would be found that he or she had in reality spent many years as a player, plodding along, learning, working hard and preparing for the day when the big opportunity would come.

The sound road to success in motion pictures, if a person has had no previous acting experience, is that traveled by the movie

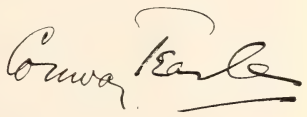
MARJORIE DAW

Edwin Bower Hesser

extra. If the beginner shows signs of talent, he or she is soon picked out for small "bits," then parts, then leads and so on until stardom is reached. A star who reaches the top ranks through this method is there to stay.

Such stars have the histrionic foundation to support them in their effort to remain at the top of the list. Artificial success brought about by "pull" means nothing for the reason that it is not permanent. No matter how great a "pull" a person may have he cannot receive the support of the public unless he has talent and no amount of "pull" will keep him there if he does not have the support of the public.

I certainly am of the opinion that the only way to lasting success in pictures is to start at the bottom, that is, as far as the layman is concerned. This is the sound procedure of any other business or art and is applicable to motion pictures as much as it is to any other enterprise.



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Youth on the Screen

YOUTH is not needed for success on the screen. Mind you, I'm not urging every person whose hair is beginning to gray about the temples to pack their bags and rush to Hollywood. I'm only calling attention to a few who are decidedly not juvenile and yet whose success is tremendous.

Take, for instance, Lewis S. Stone, Ernest Torrence, Hobart Bosworth and William Orlamond—all are very popular. Yet these same four have worked hard and faithfully to get in their present positions. Every one has earned his success.

I think my only advice is, make sure you are right then go ahead. Be sure you photograph well, be sure you have personality. Go to some picture show manager in your town and ask him his honest opinion of your chances. But remember, it's a long, hard fight.

Edwin Bower Hesser

BEBE DANIELS

Is There a Chance for Everyone

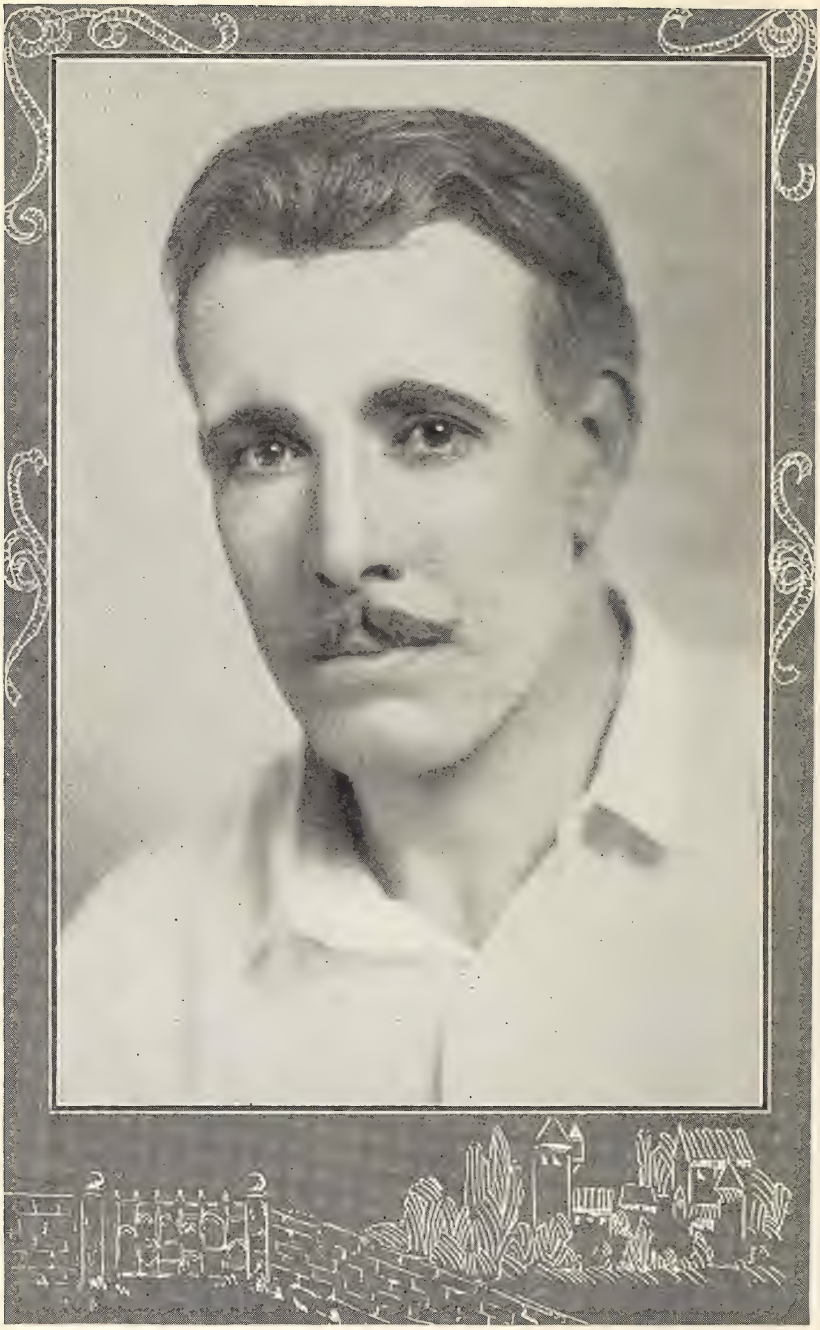
NO, most assuredly there is not. It is worse than folly for persons to imagine that this business is an easy road to money, to contentment or to that strange quality called happiness. Motion pictures, to those who will have permanent success, is a medium of thought, of careful planning, of inventory of yourself.

Everyone has personal characteristics which can be developed also, characteristics of speech, manner, appearance and, in going upon the screen, one cannot be guided by the characteristics of anyone else. One must be true to oneself. Falsity and fraud are always detected even without words. Sincerity, ambition, work, speak for themselves, silently and without words also. Take stock of yourself.

* * *

Should You Start in as an Extra

IF YOU don't start as an extra, how are you going to start. How can you get the necessary experience, except by waiting and watching and hoping. An extra is not an undignified person. The extra is quite as essential as the star, at times. If no one worked as an extra, the producers would be in a plight indeed. I don't think any star jumped into prominence in a day. How is it possible? Certainly, start as an extra. Retain your self respect, be one of the crowd, watch, wait and learn. You're sure to get your chance. Be one of the determined ones who, when others drop out, sticks and wins. Keep your eyes open and your brain working, learn things, study, take care of yourself and see what happens.



Hoover

LEWIS STONE

What Is an Actor

THE public might offer a number of answers but to the man who has known the stage and the screen intimately there might be a pause before the answer is given. In nearly half a century of daily contact with the actor back stage and in the dressing rooms and on the stage, and the audience out in front, I find that the actor and his work are really very little understood in spite of a large amount of publicity given them and their work. I find that the public has too often confused "types" with "actors" and on the screen especially, given recognition to men and women because of their appearance rather than their ability. To be an "actor" in the broader meaning of the word one must be an artist; not an artist at one thing but an artist in more ways than one.

The actor must have poise, that natural ease with which he performs any task his character demands, that balance and understanding that comes as the result of study, careful observation, sympathy and experience. Stage fright is something that no actor ever entirely eliminates from his performance but no actor should justify such recognition until he can fit into any part gracefully and make the best of any situation which may arise. "The show must go on" and the stage and screen cannot exist on apologies to the public which supports them. The real actor is the one who "saves the day" in an emergency, who can double in parts because of his thorough knowledge of his craft—the man who can play Romeo today and Shylock tomorrow with equal brilliance.

The "type" is the man who makes up to look the part; the "actor" is the man who can so sway your emotions with his skill that his make-up is of secondary importance. The real "actor" masters "make-up" easily and doesn't usually have to worry much about his appearance.

The finest quality an actor can have is not visible—it is his ability to observe, to study, and to feel the parts he plays. The ability to understand the moods, the natural tendencies and the weaknesses of characters is the greatest asset an actor can possess. No actor can give a good performance without having a deep-rooted sympathy for his character.

The "actor" doesn't have to depend on his physical perfection

for his charm. His costume is of secondary importance. His physique and his dress may help him considerably but they will never save his performance—he must know his business and good actors, like good doctors, are only developed by experience.

The screen player who doesn't seek stage training prior to his entrance into filmdom makes a sad mistake. Familiarity with one's profession is always his greatest power. The screen has no time for developing talent. It must be sure of talent that is available and use it as it wills. Starting in as an extra and working up the ladder is a better way. Motion picture "extras" are, for the most part, merely "types."

What the screen needs and wants is men and women who can act. The situation is acute. "Types" are plentiful but "actors" are scarce. The fascination of a screen career has ruined many a man and woman who might have become a good actor had he or she stayed at home and sought experience in a stock company playing many parts until a knowledge of the art of expression, the theory of it at least, was learned.

Thousands of young and old people come to Hollywood each year feeling that they have natural talent. But they cannot prove it in front of the camera. That's why 99 per cent of them go home broken-hearted.

The best acting today is done in the various local stock companies. People fail to give proper recognition to these companies because they are local. They should give these organizations better support. The reason the Moscow Russian Art Theatre and other European organizations of that character are world famous is because they develop actors by experience. One week an actor may be the leading man, the next week the villain, the next week a supernumerary, but when such an actor leaves the theatre he knows his business and that of those associated with him. He is accustomed to the mechanical things which surround him. He can always be at ease and concentrate on his character. So many would-be actors let their ego get the better of them. The future screen star must be an actor, not just a marvelous lover, a handsome looking individual. Community theatres will develop actors in the future and when they do the screen will make them offers.

Frank Currier

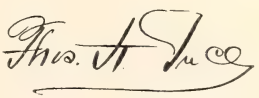
What Are the Misconceptions as Regards Pictures

IN SPITE of the fact that the motion picture industry ranks among the biggest in the United States the public at large cherishes more misconceptions about it than about any other "big business." The man who aspires to be the head of a great factory, unless he happens to have some unusual "pull," either starts in at the bottom, or having received his first training in some similar branch of work wins the coveted place by merit of the work he has done elsewhere.

That rule holds good for screen aspirants. Occasionally "pull" will find an opening that boosts the new-comer over the rank and file and if the ability to act is there, too, plus the appeal known as "screen personality," a new star will arise. But this is the rare case.

Of the hundreds of men and women who have passed through my studios, seventy-five per cent of the stars broke into the picture game as "extras." They learned the ropes; they knew the disappointments and the difficulties of long hours, small returns and hard work before their chance came to prove their mettle. One day they were picked for some "bit." If they proved themselves real screen material in the hands of the director they soon found thmselves in line for bigger roles and then the public had the chance of stamping them with approval or disapproval.

A director or producer may pick stars and give them opportunities but in the end it is the public which approves or disapproves them by box-office response. And public approval generally comes after a long, hard course of training in the ranks of the screen or stage world.



RUTH ROLAND

Personality and Concentration

OFTEN I am asked what I consider the real secret of success. My answer can be given in two words—"personality" and "concentration"—the real secret of success in any line of endeavor. But especially is this true of a motion picture star.

To be a success in anything, one must first decide just what one would prefer to be, and if the choice should be "Movie Star," then the prospective "star" must seriously consider all her own strong and weak points, to decide whether she has the ability or is capable of becoming an actress. If this decision is favorable, then begins the real work.

Concentrate on this thought day and night, work for it always, and never lose sight of the goal, for who knows, it may be just around the corner where you can't see it. Don't give up after a short time and change, say you're going to be a director, a scenario or continuity writer—stick to it no matter how dark the way may be. Make every thought you think, everything you do, bring you that much nearer, and whatever you may do, concentrate on it—give it your whole, undivided attention. For one small thing, done well, is worth a hundred half-done—one small diamond without a flaw is worth many imperfect diamonds.

Gold seldom lies on the surface of the ground. To get to the pure gold—the real success of life—one must dig, and dig deep and continuously, for nothing can be obtained without labor in any field of endeavor. It is not enough to say, "I am going to be a movie star" and then sit back with one's hands folded waiting for success to come. Rather should one go out, meet success and conquer it.

And success can never be conquered without one hundred per cent concentration. Audiences often wonder why an actress on the legitimate stage is unconscious of her audience, as individuals—why she cannot pick out her friends in an audience when she is seemingly looking straight at them. But this cannot be done if the actress is concentrating on the character she is portraying. If she gives, say twenty-five per cent of her thoughts to her audiences, and perhaps twenty-five per cent of her thoughts to some particular friend in the audience, then she is giving only

fifty per cent of her thoughts to her work, hence is receiving only half the success she should have if she gives her undivided attention to her work.

If this be true of the stage, it is much more so of motion picture work. An actress before the camera must forget that there is a camera, or that anyone is standing around, even behind the camera. She must concentrate one hundred per cent on the role she is playing, and must live and be that character for the time being, putting her own personality into that of the character, and put it over in such a way that her audience, though thousands of miles away, can really feel that personality as flashed on the screen.

Ruth Roland

* * *

Develop Your Opportunity

AFTER you get your opportunity, then your trouble commences. The development of opportunity is what counts. A knowledge of the picture business comes by experience. Experience is gain every day, large and small. Learn something every day. Don't be peevish and irritable. Wait and practice waiting. Opportunity never comes by planning. It comes through another source. Always be calm and clear in your mind and, when you are called, be sure you're chosen. If you're not, it's your own fault. Never blame the other fellow for your failure. You will spend a lifetime doing that.

Freeman Wood

Personality and Talent in Photoplays

TO me there is but one standard by which to judge the value of the personality and talent of motion picture players. That standard concerns the relative manner into which these players bring the mind into play during the creation of their screen interpretations.

Through experience we learn the movements of the body, arms and legs which go with various emotions. And we use these movements to the exclusion of all other means of expression.

It is my contention that the personality of the player can never get its chance unless that player makes it a habit to throw his mind as well as his body into the part. His thoughts for the moment should be strictly those of the character he is portraying. Then and then only will there be the proper expression in the eyes, without which all the physical motions in the world are worthless.

The public is interested in a player's personality purely in relation to the manner in which he interprets the characters he is given. The player who relies only on physical tricks cannot long hold the public—for physical tricks lack soul.

Personally I believe so thoroughly in the eyes as the medium of getting over personality that I have shorn from my technique every physical motion that is not absolutely necessary. You can do more with the little muscles around the eyes, the corners of the mouth and the shoulders than with all the rest of the body put together.

Victor Barcom

Edwin Bower Hesser

JUANITA HANSEN

Essentials for Screen Success

PERSONALITY, study, training and experience are four prerequisite essentials to screen success which I place above physical attractiveness.

By personality I mean the subtle indefinable something which seems to pass from the player to her audience, and seems to link both together as integral parts of the unfolding drama, that power which unconsciously makes the looker-on feel himself a character in the play himself.

A musician has the notes of the musical scale and by constant practice and study learns to control them. There is no other way. Paderewski himself practices six to eight hours a day. A screen actress must understand by practice all the notes of the emotional scale and by constant practice learn their control and use.

You can no more expect a life-like portrayal of a specific character moving in a given environment as laid down in the script, without training and experience, than a masterpiece in actual test to be the unusual "photographic type." Beauty alone cannot obtain, even though it be shown by color from a novice supplied with paints, brushes and canvas.

Juanita C. Hansen

* * *

What Are the Qualifications for Screen Success

ONE of the peculiarities of the motion picture business, and in the entire stage profession is its total lack of any standards by which it may be measured. The success of an actress depends largely upon the public mind—which is so often fickle. The personality of the player, their training, their natural talents, their physical attractiveness combined with the trend of public taste or the fad of the moment—all these things play an important part in the making or breaking of an actor or actress.

Sylvia Breamer

Freulich

HERBERT RAWLINSON

Is There a Chance for Everybody

LIFE simply means experience and to know Life one must know experience. Motion pictures is not an easy business. Each one of us has to make an individual success. We cannot make a success except by being ourselves. Imitation is never success. We are always poor counterfeits of a good original. I believe that there is an opportunity for everybody in this huge business. Of course, there are a good many pitfalls and stumbling blocks but those occur in every walk of Life; in fact, they make Life. Without them, we would die of boredom. After a year, if you haven't succeeded, don't give up. You've made up your mind to succeed in pictures. Success is made of grit, hard work—when you get the chance—a keen, quick moving brain, a smile that never dies and, of course, some talent. One doesn't have to be a Sir Henry Irving to succeed. One has to be prepared to be inventive, to obey instructions, to take the bad with the good, and, finally, after they've tried you and put you through the jumps, they come to the conclusion that you've got something in you and you get your chance. You've arrived.

Herbert Rawlinson

* * *

A Formula for Screen Success

WORK would be my formula, if anyone asked me. And that formula holds good, no matter what department of the picture game you have entered.

I know that it may sound like a harsh criticism, but it is the truth that there are a lot of people in pictures, and a lot trying to get in, who seem to think that a pretty face and a pleasing personality will get them by.

The motion picture business is highly specialized in every department. A bluff won't work. You must know your stuff and be prepared to deliver it. And you must also give it without stint—without thought of the hard, grinding effort and often-times long hours.

Victor Fleming

Edwin Bower Hesser

BETTY COMPSON

Not a Life of Ease

THE life of an actress is often held up as a model of ease. I think that every girl who aspires to be an actress because "it is an easy life," should know the truth. The working day of the average actress—and there are six working days in every week, and often seven—begins at 7:30 a. m. By that hour she must be at the studio and in her dressing room, and beginning the long and tedious process of "making-up" with the assortment of creams and cosmetics required for the proper photographic effect.

By 9 a. m. she must have reported to her director, and from then until noon she appears steadily before the camera, depicting emotions which, in many cases, are extremely trying.

Often during the noon hour she has only a hastily procured sandwich because she must pose for "still" pictures.

From 1 until 5 o'clock she continues to work before the camera, and many times this is prolonged far into the night.

On days when she is not appearing before a motion picture camera, every hour is occupied. Scenarios must be studied, gowns fitted, "still" photographs taken, mail must be answered, besides appearing at necessary social functions.

If that constitutes "a life of ease" I apologize.

* * * Betty Compson—

Is the Motion Picture a Means of Livelihood

THE motion picture is a means of absolute livelihood to me. In fact, if you make it a side issue, I do not think you can succeed because you must give it your all or nothing. It is not an easy road to success. No road to success is easy but, at least, there is more interest and fascination in it than anything I know. It means lots of hard work and lots of sleep—all you can get—and taking care of yourself, as much as you can, above all, motion pictures are not a plaything, a recreation or a pastime.

Gertrude Short

HUNTLEY GORDON

Coming to Hollywood Prepared

I DO not want to discourage young men from seeking screen careers, for the screen needs leading men who can act.

But I would certainly advise young men who think that they would like picture work to weigh well the hard work side of the question before boarding a train for Hollywood.

If you have insufficient money to finance you through months of work-hunting.

If you are unwilling to start with very small parts, obtained at intervals.

If you lack personality to lift you out of the "extra" class after a few chances.

If you think that the screen offers an easy chance of making big money.

A screen career can only be bought with ability, work, patience and similar talents. It means hard work—sometimes long hours. The favorites are men who have personality.

* * * Hinsley Gordon

Value of Self Control in Pictures

IN no other business is self control so desirable as in motion pictures. The things which come up in the course of one day to test that necessary self control are innumerable. The long waits, the inspiration which was with you early in the morning but which has left you, the necessity of summonsing it again, the doubt, the sometimes lack of self assurance and confidence; all these things and many more require an iron self control that is extremely difficult to acquire. But once acquired, it remains. Then smile no matter what happens. Others don't know the secret difficulties that weigh you down and they don't want to, unless it is a friend of long standing, tried and true.

I should say that self control is the most valuable asset that anyone could have in any walk of life.

Lionel Belmore

Paramount

AGNES AYRES

Advice

IT takes nine tailors to make a man, according to an old comic opera, but what shall be said of the girl who enters motion pictures?

Nine hundred dressmakers cannot make her an actress!

Clothes, to be sure, are a valuable help to an actress on the screen, but unless she has dramatic ability and a sense of wearing clothes, she will not continue long in the public favor.

Every actress responds to the clothing she wears—if it is a simple dress, she will reflect the personality which would wear that kind of dress. If it is an elaborate evening gown, she will respond to that one also.

But the art of acting does not lie in the dress, it is in the actress. It is her own personality which responds and which makes her an actress. It is her ability to assimilate a character that makes her successful in wearing clothes fittingly.

The more an actress knows about other things than the profession she has selected, the better actress she will be.

If she has a knowledge of costuming, of art, of music, of literature, she will be a better actress, for, in the final analysis, it is the woman of refinement and knowledge who will be able best to portray the many different roles she is called upon to interpret in the course of a career.

Paramount

CHARLES DE ROCHE

The Movie Bread Line

IN ALL great cities one may see a "bread line." Sodden, hopeless and dreary eyed men and women, who watch the wheels of life revolve around them and realize that it holds nothing for them—but a "bread line." They spend dreary days and drearier nights with Despair for a companion. Doorways and park benches are their homes and, in their hearts, Hope, that steadily burning flame which warms and comforts, has slowly died. They make no effort to conceal their condition. They are simply wreckage drifting in the cruel and stormy ocean of life.

But there is even a more tragic bread line than that of great cities, the movie "bread line." Here, despair and the death of hope are made even more tragic by a sunshine that is perpetual and a beauty of nature that is unsurpassed. One may see this "bread line" in the vicinity of all great studios. It is composed of men and women and, even, of young girls who wait and spend their lives in waiting—for something that never seems to come and their tragedy is intensified because each day holds a promise and each night holds—despair. They are waiting for extra work, perhaps a mob scene in motion pictures. Once their hearts were vital with ambition. Once they dreamed dreams, until life slipped away from them and they cannot recall it.

The pity and the irony of it is that this "bread line" must lighten the face of despair with the forced smile because in the amusement business tragedy sometimes takes the form of comedy and must always take the form of prosperity. They must look well fed on starvation's diet. They must look well dressed in clothing that has become green with custom. They must exchange joke and jest while their hearts are slowly breaking and they must take a pittance, when once they had thought to receive the applause of a world.

Where did they come from? From all parts of the world. To some of them, life held out a hand of promise—but that was years ago. To others, life never made a promise. Sometimes, their hearts are heavy with hate but they are always heavy with despair. Then, suddenly, comes the rekindling of the fires of

hope. They are "called" for tomorrow. It is a "mob" scene in a great European spectacular picture. That night, they examine with solicitude and care, eyes that have grown bleary with tears, shed and unshed. With minute exactitude, they examine features upon which the hand of disease and starvation has plainly written. They brush, once again, the moth eaten clothing and assume that appearance of carelessness, which brings tears to the eyes of those sympathetic souls who know and understand. Perhaps, the director will see them and detect the ability which they think they have. Perhaps, their chance has come.

All day they have stood in a costume which medieval knights wore. All day long they have watched for the glance from the director, as he yells at them from a platform above. All day they have tried to imagine the gallantry and heroism of past ages in a costume which accentuates their misery and publishes their despair openly. Hour by hour, they have watched the sun go down, faint with a heat which has burned them. Hour by hour, with the setting of the sun, their hope has set and the tear which must not be shed is close to the eye which cannot shed it.

With weary hearts and wearier bodies, they slowly remove the costume of some heroic knight. Slowly they don the clothing with which they adorn the "bread line." Perhaps some kind soul will "give them a lift" towards the home which they do not possess. And they clutch in hands made tremulous by mental anguish, a five dollar note, perhaps only three dollars, the payment of weeks of waiting and of hope.

That night, in solitude, they recall and try to adjust. Once again, they examine the features made sharp by a laughing despair. Once again they try to summon to eyes made heavy by unshed tears, the floodgates of emotion burst, in secret place where none can see them. And always, life goes on, mocking a great tragedy, their tragedy. Tomorrow may be the great day. They try to make themselves believe it but a still, small voice mocks them and they know that, for them, life is over.

There are thousands of these wrecks in the movie "bread line." What secret springs prompted them to condemn themselves to the husks of life no one can tell.

Adrian Johnson

Pictures as a Profession

IF I had to make my fight for screen success all over again, I'm afraid right now I would be just the daughter of an electrical engineer, going to a picture show in the evening and sewing or reading throughout the day.

Honestly, I cannot urge anyone to take up pictures as a profession unless they are unusual to an unbelievable degree. I have been since 1918 making what little success I have now, and, believe me, I can truthfully say I have earned what I have.

But still, remember what I said about being an unusual type. Many types are needed. If you think you are unusual and have a screen personality, come ahead, but don't come until you absolutely make sure. Send your pictures first to the studios and see what response you receive.

Kathleen Key

* * *

Are You Seeking a Living on the Screen

UNLIKE a great many girls, I did not seek a career on the screen from any motive of wanting to earn a living. I gave up a rather useless life of ease because I felt that I had an ability to express myself on the screen.

Clinging to that belief, I went to the studios looking, not for a meal ticket, but for a chance to show what I knew I could do.

The chance came. I did not fall right into fame. Neither did I languish and grow pale waiting.

Looking back on my experience, I think that my advice to girls seeking a screen career would be to wait until one had sufficient money to enable one to seek—not a job, but a chance to show what one felt one could do best.

If the desire for self-expression is strong enough, it will find its expression.

Gilteen Pringle

Edwin Bower Hesser

ORA CAREW

Are You Qualified

MANY, many times, I have been asked for my opinion as to what is essential for a girl's success in Motion Pictures. I will offer the following requisites which are, to my way of thinking, absolute necessities for one whose goal is stardom, ever elusive in the achieving and which is reached by but few. Have you the following requirements, which I call:

THE TEN DEMAND-MENTS

(1) You must be a thinker; (2) you must be talented; (3) you must be attractive; (4) you must have individuality; (5) you must have a creative mind; (6) you must be courageous; (7) you must have stick-to-itiveness; (8) you must be graceful; (9) you must be the right size; (10) you must have finance (to take care of yourself pending employment).

If a girl has these ten indispensable qualities, then she need have no fear about gaining her proper place in the profession to which she aspires.

Ora Carew

* * *

Charm Plus Ability

KEEPING good company is an aid to good looks. Good looks are an aid to success on the screen.

It is a well-known axiom that beauty is as beauty does —but I could also say that beauty does as beauty is.

It is by selecting the kind of people who have beautiful ideas, who live beautiful lives and thus are in themselves beautiful personalities, that the screen actress will assimilate a beauty of personality and thought which will make her charming in every way.

And charm is the first step to success upon the screen. It is what the public demands—charm plus ability to act.

Mary Astor

Edwin Bower Hesser

COLLEEN MOORE

Flappers and the Movies

ALL movie fans—among the ladies—are not flappers, but all flappers are movie fans.

Some of our greatest directors and stars may trace their success to the fact that they have the following of the vast army of American flappers.

In characterizing the flapper on the screen I have always endeavored to show that underneath the ultra-modern veneer of the flapper there beats a heart as stout, as sympathetic and as human as in the bosom of the quaint old-fashioned maid of our grandmother's time.

Many motion picture players and directors think that the flapper is the most appreciative of all classes of screen audiences. It is contended that she is more keenly sympathetic, more in tune with the emotions of the players and alive to the causes for these emotions than any other type of movie follower.

The fact that the flapper is a movie fan is entirely natural. Motion pictures are the popular thing. Flappers patronize the popular thing. If motion pictures were out of date the flapper would have nothing to do with them. Just as the matinee idol of the old-fashioned melodramatic stock companies were the rage among girls of former days, so our modern movie heroes are the rage among flappers today. There is nothing unhealthy or off color in the flapper's attitude toward the movies. The color, the fire of youth, the natural beauties and the romance of the movies gives the flapper the entertainment that appeals to her age. Our grandmothers when they were girls would have thrilled at motion pictures in their day had they had them, just as the flappers enjoy them today.

The following of the modern girl—and the modern girl happens to be the flapper—is a great goal of any enterprise. The loyalty of the flapper is something a motion picture player or director can well be proud of. I can name a dozen players whose popularity is entirely confined to the approval of flapperdom.

Colleen Moore

Edwin Bower Hesser

MARION DAVIES

My Most Interesting Experience

NO scene that I have ever played has been as thrilling or as significant to me as that enacted on the parade ground of Plattsburg Barracks when I was appointed an honorary colonel of the 26th Infantry. I had gone to Plattsburg to appear in several patriotic scenes for my new picture, "Janice Meredith." The battle of Trenton and the crossing of the Delaware were screened at Plattsburg and the men of the 26th Infantry played the parts of American Soldiers.

To be honored by the men who fought at Cantigny and later assisted so effectively in driving the Germans out of St. Mihiel, is an experience that I shall always hold dear to my heart. The ceremony took place on the historic parade grounds of the Plattsburg Barracks, and the soldiers were drawn up in regimental formation as Colonel J. M. Graham bestowed upon me the silver eagles of the rank. Later the enlisted personnel of the regimental pinned upon me the "Mohawk Arrow," the private and personal insignia of the 26th. I was also decorated with the fourragere, the shoulder decoration of all members of the First Division of the A. E. F. Entitled to review the regiment, I marched on the parade ground accompanied by Colonel Graham and his staff.

I felt a patriotic thrill as I beheld the ceremony of a regimental review with the veterans of two wars marching by with beautiful precision. It reawakened in me martial memories—memories of boys marching down Fifth Avenue in the spring of 1917 on their way to France.

This honor reinforced a pride that is mine in making a picture that has such a historic and educational value as "Janice Meredith." It made me appreciate the splendid co-operation that motion pictures have in the United States Government. It made me feel the significance of motion pictures and that the government is big enough to recognize their value.

I worked in this production more than five months and this association of great characters of American History has had an effect of making me live in the stirring days of 1776.

MARION DAVIES

BETTY FRANCISCO

Patience an Essential in Motion Pictures

INTELLIGENCE is necessary to grasp and realize your opportunity. Talent is, of course, necessary, but, probably, of all the virtues essential to success in any walk of life, patience is the most desirable. Granted that you are equipped with the other attributes, it then becomes a question of waiting, quietly and easily and calmly, for what you know will come—eventually. If you become doubtful of yourself, others will become doubtful of you. If you exhibit nervousness and lack of decision, others will catch these qualities. If you are irritable and very desirous of forcing the issue, that is just the time that you will be forced to cultivate and learn the value of patience. Patience does not mean that the motion picture aspirant should sit and wait, expecting the gifts of the gods to be dropped into her lap. But, everywhere she goes, she must cultivate the gift of patience, the great quality of being able to wait, after having done her human best to try and find the opportunity. Patience is self control. Patience is the proper distribution of your nerve force which is also the success force.

Betty Francisco

* * *

What Is Success

HOW few of us ever pause to analyze this mysterious thing called success. I would say that success is the realization of some object one has sought to attain, provided the original object is worthy of attainment. Certainly, a dramatic career successfully accomplished is a very great success. It affords diversion, gives room for versatility, demands hard work and the numerous stumbling blocks breed strength. In this profession, all the essentials of effort, of patience, of waiting, of smiling under difficulties, constitute success if one can cultivate these wonderful qualities.

Lam de Grasse

Witzel

LILLIAN RICH

Is Bluff Necessary in Pictures

WHAT is known as "bluff" is merely self assurance. The ability to impress your personality upon others is always essential. It does not mean braggadocie, boring other people or inflicting yourself upon them. It is the ability to grasp your opportunity, to know there is nothing you can't do—if you try—and then do it. If horsemanship is required, you must be a horsewoman; that is, seat yourself on the back of a horse and stay there. Of course you may take a tumble. You may be a bit sore and stiff, but you must come up again—smiling—remount your steed and stick there, despite all obstacles. You may be called upon to play a part in which you will be required to be an expert in using skis. Now, probably, you have never seen a ski, unless it was in a news reel. Nevertheless, you put on a pair of skis, utter a mental prayer, and start off. That's the secret. If you believe you can do things, you will do them. It is faith, hope and self assurance which win.

Lillian Rich

* * *

What Is Youth

YOUTH is the Springtime of Life. It is that happy time when we have our illusions untouched, when we see with eyes of inexperience, beauties which make Youth the gift of the gods. The world loves Youth and worships at its shrine. You can retain it always—in your heart. Youth is a mental attitude, which reflects itself on the outside. You have it. You can retain it—no matter what happens. Someone has said, "This is the age of Youth." Every age has been the age of Youth because, in reality, there is no age, only the age that men and women make for themselves.

Arline Pretty

Edwin Bower Hesser

BLANCHE SWEET

Is It Just Fancy or a Means of Livelihood

IN no instance, during my years of association with motion picture work, have I ever met a person who took a motion picture career as a fancy.

To many persons around Los Angeles, motion pictures mean a form of livelihood that carries with it a romance such as no other industry affords. There is not one person in the creative end of this art who does not possess a flame of inspiration to excel. The great possibilities held out to brains and talent is fully appreciated by everyone from the humble "extra" to the greatest director or star.

Among the ranks of the motion picture players are society women of wealth, foreign nobility and others who do not look to the films as a means of livelihood but as an art, a profession that holds out to them unusual opportunities to accomplish something worth while.

In picturing the use of various individuals in the profession, some writers have dwelt at length, on the romantic phases of their careers. They have painted pen pictures with splashes of color. This has frequently tended to give the impression that we are "play-actors," having lots of pleasure and little grief. The disappointments, the hard knocks and the hard work is frequently omitted from these pictures. High-lights of a positive nature are embellished while the negative side is omitted.

A motion picture career, to many, is essentially a means of earning a livelihood but as soon as this is achieved there is something greater, something more inspirational, that carries one on. A number of stars appearing in pictures today are wealthy—at least, they could retire and live for the rest of their lives in a normal way without further income. They do not look upon motion pictures as a means of earning a livelihood. Nor do they continue their careers as an idle fancy. If anything, they work harder to accomplish still greater things. Frequently they make pictures that they know will not prove a great financial success but they do it because they feel they can contribute something worth while to modern life, something that will prove an artistic achievement, and something that might make this world a little better as a result of their efforts.

W. T. Seely

RUTH CLIFFORD

While essentially, many enter pictures with the idea of making a livelihood it is not long before they become inspired to accomplish something. There is no other business in which even the lowliest is so fired with ambition to get ahead. Even those who from all appearances are in a rut and are satisfied to merely earn a living, are in reality striving, studying and waiting for an opportunity that will lift them out of the ranks. There is no such thing as lack of serious ambition among motion picture players.

Blanche Sweet

* * *

One Must Love Their Work

LOVE for one's work is the principal asset of success. From the quality of love flows interest, enthusiasm and that other most valuable quality, patience and the ability to wait with a full knowledge of your ability, hence, your ultimate success. No one can make a success in any line of human endeavor in which he or she is not really, truly and deeply, very deeply, interested. It then happens that, ahead of the obstacles, one sees the goal and knows that it is there. There may and will come moments when your faith in yourself wavers, but those moments pass and, once again, you come back to where you started before the purely human emotion of doubt and fear assailed you. To succeed in dramatic work, a girl must have those natural and beautiful qualities of soul and heart which reflect themselves outwardly. No one is interested in your sighs save those who are near and dear to you, but the world is greatly interested in your smile. Study motion pictures. Make them a hobby. Go to your theatre seriously and not alone to admire and, perhaps, love your favorite leading lady, but to gradually gain the secret of her success, which, in the final analysis, will be love for her work and that disposition which does not know failure and is willing, at all times, to smile and to work for the goal she has set for herself.

Ruth Clifford

Edwin Bower Hesser

GERTRUDE OLMSTED

To Know Whether You Will Be Successful in Pictures Before Entering the Film Colony

SO MANY of you who are desirous of following an artistic career on the screen are undoubtedly qualified to do so. To the contrary, perhaps, many of you are not. The apprenticeship which must be served by every true artist has been the cause of thousands of heartaches; therefore, why subject yourself to something you know to be unpleasant unless you are to be compensated in the end?

Before you enter a film colony to embark upon a screen career try to make a self-analysis. For instance—

Have you a distinctive personality? Severely criticize yourself and determine when you are at your best. Then see if you can be classified as a certain "type"—such as, quaint, soulful, picturesque, sparkling, fashionable, etc. If you are "different," then you have one asset.

Can you meet people gracefully? Know whether you are able to converse brilliantly and appropriately with anyone upon first meeting. Be sure you are not awed by influential people whom you must impress.

Have you photographic value? Have good photographs made by a photographer and well examined by friends of supreme judgment. Study the contour of your face—the shape and size of your nose and mouth—the color of your eyes. Your eyes must be expressive and your mouth sensitive. Be severe in your criticism and you are bound to be accurate.

Have you grace and ease? If you are ill at ease in public and become awkward and stiff you must make every effort to overcome it. Try to get a small part in a local stock company. It will give you practical dramatic training and experience in self-possession, one of life's most important requirements.

In a word, **intelligence,** will tell you whether or not to invest several years of your life in sincere preparation to a life of make-believe. Be honest and fair with yourself and the world will be honest and fair with you. The tiny hurts will seem tinier because of your bigness and the great success will seem in proportion.

Gertrude Olmsted

Stars May Be Born—But Must Be Educated

STARS may be born—but they have to serve apprenticeship, the same as a worker may be born with a natural aptitude for mechanics, but still must go through the painstaking routine of learning to handle his tools.

Consider Henry Ford's automobile factory. Can you, by any stretch of imagination, conceive a boy who never had a tool in his hand walking in and taking charge of a machine for boring cylinders?

Still, every day we have young people applying at our gates, expecting to be taken right in and assigned to leading roles. It's just as absurd.

Natural acting ability is essential in this business—but so is knowledge of the tricks of the trade. And these have to be learned. The only way to learn is to start at the bottom—a long process of extra work at low pay. We can't do anything else for the screen aspirant. It would be impossible for Mr. Laemmle to make a star over night—it's up to the star to make herself—by learning the business. When we assign an actress or an actor to a director, that director expects, and has the right to expect, that the person is competent to do what is called for; to know the business of acting. The director has no time to be a teacher.

So the best advice I can give to an aspirant for a picture career is this:

Unless you have enough money to live on for at least a year, regardless of what work you can pick up, or unless you are assured of a living job here outside of the picture industry—don't come to Hollywood. It is a tragedy—the hundreds of people who come here, with their last cent, expecting to make a fortune over night—find themselves stranded.

There is no royal road to fame—it means work—and work, even as an extra, is sometimes very hard to get The employment situation in Los Angeles, outside the picture industry, is not good, and there are thousands of jobless people in all lines. Included are many experienced actors—so what chance has an amateur, except at the bottom of the ladder? Your own common sense will give you the answer.

A worker can't get a good job in Akron without a knowledge of rubber factory work; can't get a good job in Detroit without knowing the automobile business; can't get a good job in pictures without knowing the picture business.

This is not meant to discourage the screen aspirant—but just to tell the screen aspirant the plain, unvarnished truth.

If you have enough money to live while you learn—or have assurance of a job here that will support you, you may be able to succeed in screen work. Start at the bottom—if you are as good as you think you are, gradually you will get parts—and perhaps attain stardom. Then again—you may not. The majority fail. Real stars are very few and far between.

In other words, if you can afford to come to Hollywood and work for little, learn the business, and serve an apprenticeship that won't support you, you may be justified in trying it out. If you can't afford this—stay at the job you have.

And, if you do come here—don't let a fake "movie school" get your money. There is no "movie school" that can do you any good except the studio—where you start as an extra and don't pay for "instruction." Experience is your only teacher—and the rest is up to you. No one can help you but yourself.

Julius Bernheim

* * *

Does the World of Make Believe Pay

IT PAYS in satisfaction, the achievement of something one has set out to achieve. It pays in money, which is the legitimate and very necessary reward for achievement, and it pays, above all, if one can make the world laugh, smile, grin or even giggle.

Ford Sterling

Paramount

RICARDO CORTEZ

A Hard Game

THE motion picture game is one of the hardest in the world—in few fields of endeavor are the demands so exacting. At the very outset is tremendous competition. Everywhere young people believe they have the gift of acting before the camera and, as a result, the producers and directors have been compelled to raise barriers to eliminate the unfit. These barriers are the first obstacle the screen aspirant must overcome before he may enter the circle of "possibilities."

Unless the young actor has a clear idea of the work, he will stumble in his very first part. Often he believes that the first chance, the entrance as a "possibility," means that he is secure. This is a dangerous thought to encourage. The first "bit" in pictures has turned the eyes of many promising young people from thoughts of study to a craving for applause.

Another danger in the false sense of security is the desire to "make a splash." The young actor is tempted to spend much money on a fancy wardrobe; he buys a sport car or a house of many rooms. All this extravagance is based upon the belief that, having made an entrance in pictures, he will never be shown the exit.

The aspirant must remember that each part he plays means a building up of his technique—he is studying fundamentals and is still many miles from stardom.

As his roles increase in number and importance his responsibilities grow in the same ratio. With each production he is expected to become more proficient. Having gained a foothold in the game and made an initial success, he must study harder for greater parts. The wider his popularity the more conscientious must be his work, for, in the final analysis, he must never disappoint the public which makes and unmakes screen stars.

Ricardo Cortez

Edwin Bower Hesser

CLARA BOW

What Are the Essentials of Success

NO one who complains, moans and pities herself ever succeeded who has not felt success within herself. We realize, outwardly, just exactly what we realize inwardly. It is an infallible law. Success does not depend on others. It depends on yourself. Success is a matter of concentration and of knowledge, and, having acquired these wonderful attributes, you will find that obstacles will remove themselves almost automatically. Life is not nearly so hard as men and women are fond of imagining it to be. They make it hard by their thought. They imagine that all men and women are selfishly trying to reap benefits at their expense and, naturally, in face, feature and, above all, in that peculiar law of thought transmission, they throw out qualities of distrust, selfishness and general doubt themselves. Learn to think and to realize the power of thought because, in exterior personality thought is absolutely manifested. Learn to take obstacles as wonderful lessons in the experience all of us have had and must have. No human being has ever escaped them. No human being ever will escape them. This life is one beautiful and wonderful struggle. In that struggle one loses boredom and interest comes. What success is success unless we struggle for it? Of course, you must have a certain beauty of face and form, but the beauty that lies within you is much more important. Improve your soul instead of giving so much attention to your body and see what happens.

Clara Bow.

Hoover

WYNDHAM STANDING

Does Perseverance and Determination Win

PERSEVERANCE and determination can and have conquered worlds. In the vocabulary of the man or woman who has determined to succeed there is no such word as failure. Find out why you wish to enter pictures. Define your reason in your own consciousness, irrespective of the advice of friends, relatives or anyone else. If you have that intuitive call for dramatic art you will recognize and know it. Every man and woman has a calling in life. If yours is motion pictures, the chances are good, in fact, never better.

If you have the desired qualifications, and these include beauty of face and figure, and above all youth, go forward, start now on the road that leads to success, always remembering that "Youth flies with feathered feet."

Wyndham Standing

* * *

Is it Hard to Break into Pictures

NOT if you are properly equipped. When you're NOT working, continue working. That, is, you're always doing a picture even if only in front of your mirror.

If you had to go through half what the men who have founded motion picture enterprises have gone through, you wouldn't consider yourself badly treated. If you are determined to try pictures, go ahead. No one can stop you. You know that. In a year you may be a star. In a year, you may be just exactly where you started, but, in any case, you've had a lot of wonderful experience that will either make or break you. If it breaks you, you weren't very strong at the start. If it makes you, you had the stuff. Try it.

Edward Laemmle

Paramount

ANTONIO MORENO

Character Analysis for the Screen

IT IS impossible to write a complete statement of qualities which, combined, make for success upon the screen.

No two successful screen players have the same abilities. Some are hard working, some are lazy. This one works intelligently. The next one works instinctively.

There is one quality, however, which so many have that it is almost a necessity. It is the ability to make one's self liked.

If you are ambitious to become a screen player, the first question you should ask and answer honestly is this: "Am I popular with my set?"

If you are not, then there is little likelihood you will succeed in being popular with the millions of theatre-goers whose patronage spells success.

Antonio Moreno

* * *

In What Does the Fascination Consist

SEEMINGLY, the fascination of motion pictures exists perenially. Once having experienced success in this art, it is difficult, even impossible, to ever entirely leave the business. I should say that change constitutes its principal attraction. Almost every man and woman becomes, at times, extremely weary of his or her personality. It is human nature. In motion pictures you assume new and different personalities continually, and, in fact, you become quite a stranger to your own personality. Then again, there is the congenial company of persons, artistic, dramatic, literary, like yourself, with whom a mutual exchange of views and opinions is always profitable and interesting. Of course, rewards are rewards, but an artistic success is its own reward and, above all, there is no easy road to success, because when it is attained easily or by some fortunate chance, it is seldom, if ever, lasting.

John Gilbert

F. W. Seely

HELEN FERGUSON

Ignorance a Liability

A DIRECTOR friend of mine, for whom I have the highest admiration and respect, once told me that ignorance could never be anything but a liability to a young actress. "Two things she must have, if she really means to rise above the ranks of those who are merely 'in pictures,' to a lasting success as a real actress. One is knowledge. The other tolerance." I have pondered his words many times since then. For I cherish the ambition and determination to achieve some of that success myself, if it is humanly within my power. Tolerance, I believe, comes naturally as a result of the right kind of knowledge. Therefore the principal thing to do is to work unceasingly for the latter.

I think that the day when a girl who photographs beautifully will, in spite of important qualities lacking in her mental make-up, eventually become a star, has passed. The day of the student is at hand. Lack of education is lack of poise, of surety, and both of these things are in definite demand.

Study, observation, analysis. These three things should take up a larger part of the young player's time. On the stage, study is an absolute necessity. No one possessing an extremely limited education has ever risen to any appreciable heights in the serious drama of the stage. But the audiences to which the legitimate player looks for approval are kind—they allow years for a player to perfect his art, to acquire the knowledge and understanding of life which mellow his performance, enhance his appeal.

The screen audience, an infinitely larger one, one which has a right to demand more of its players because of its tremendous size, quite humanly takes advantage of that right. It demands all that the stage does, and then, reaching farther, demands in addition to all these things—YOUTH. It is therefore reasonable to suppose that a young person fitting herself for cinema success must study twice as hard as one fitting herself for the stage. It is preparation of a different calibre, however. A screen player must cultivate a keen perceptive power, a quick adaptability to any and all circumstances and conditions, an unshakable poise. She should know all that she possibly can of history, of languages. She should have certain athletic knowledge. Should

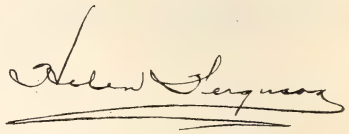
ride, swim, dance, play tennis, and golf. She must have a sure knowledge of the social customs and their natural application. She should not be dependent upon her director or some member of his staff for enlightenment on the last named. And she should know life. I don't mean that she should have experienced all the sordidness of some of its seamy sides—but she should have learned enough to establish within her a tolerant, sympathetic understanding of its frailties and lack of dependability.

I have known girls who have suffered cruelly and it hasn't touched them—either for good or evil. I have known others, who through quiet, intelligent observation have learned surely how to avoid the occurrence of mistakes in their own lives. But a young player must learn how near, in life, are the tears to the laughter. How the little things influence the great. The tremendous weight that can be possessed by a tiny smile, and how insignificant can sometimes be the mighty armies of the world. She must study to see these things truly, in their real value, and realize the degree of importance they can have invested in them through a false understanding—a lack of knowledge—of tolerance.

The prime requisites for success on the screen in the future, I believe, will be a sound mind, the ability to think straight, reasonably good looks, a photographic personality, application and study, and last, but most essential, YOUTH.

A hard order, a large order to fill. One that should make the small town fan, who longs to be a "movie star," weigh her dreams of golden success against her possession of any of these necessary attributes, and hesitate long before she embarks for this little Hollywood, her worn pocketbook making her immediate success a necessity if she is to live. For she must remember, too, that the mere possession of any or all of these requisites does not insure success.

A girl should realize that a career on the screen demands everything, promising nothing. To the favored few who bask in the glory of Fortune's smile, are illimitable gifts thrown, but from thousands who feel the call within them, fewer than a hundred are ever chosen.



The Meaning of the Mother in Pictures

DESPITE changing conditions and changing civilization, the word "Mother" is fraught with more tender significance than any word in any language. It is beautiful beyond comparison and it partakes of a Love and Devotion and Understanding, which has enshrined it in the hearts of men and women and children through eternity. Therefore, when a mother is portrayed upon the screen, the part must be realistic, true and appealing. It is a fact that, when a story is being built, the mother part always demands and receives very peculiar treatment; that is, no departures are generally made from the universal acceptance of the love and general deportment of this lovely character.

Possibly, to properly portray a mother, whether old or young, the actress should have a child or children of her own. Many of them have done very well in simulating the affection of motherhood, but, possibly, no woman can convey that realistic illusion without actually having experienced that most wonderful culmination of a woman's life, then, when she portrays a mother, it is not a portrayal at all, it is an actuality.

Motherhood is a conception of love. It is a concentration of wonderful experience. It is the time when a woman passes out of her own individuality into that of the child she has brought into the world and, in its growth and development, she lives, over again, the love, the devotion which alone makes life possible. Therefore, it is probably true that the mother will continue to be the universal type of love and tenderness on the screen and will continue to demand and receive most careful treatment and consideration.

Mary Carr

Paramount

WILLIAM FARNUM

No Easy Road to Fame on the Screen

IT HAS been my experience that there is no easy road to permanent fame on the screen. Some fortunate persons, born with great talent and distinctive personalities, have achieved early recognition and a measure of fame in moving pictures.

In some cases the fame has been lasting; in others they have flashed meteor-like across the sky and then descended quickly into oblivion.

Any number of reasons could be adduced to account for the permanence of one artist and the decline of another. Some would be right, some, of course, would be wrong. But I think there is one reason upon which we can all agree, and that is that, in the one case the person has merited the favor of the public, and in the other, that he has failed to strike the chord of popular response.

The actor has really only one mission; it is for him to accurately visualize for his audience the part he is to portray. The degree of truthfulness of the portrayal is the degree of his success as an actor.

William Farnum

* * *

Actors, Actresses, Directors and the technical experts in the motion picture business have attained their success only through hard work, much effort and an endless amount of sacrifice. It's a hard grind, so look before you leap.

Woodbury

LLOYD HUGHES

How to Succeed

JUST study, work and learn. Anything can be mastered. Even if you never become great, you can always be pleasant, agreeable and, above all, not have an exaggerated idea of your own value. Other people always determine a person's value. We must first fit ourselves to come in contact with others, to fit in, to some degree, with their ways of thinking and do as they wish us to do because, after all, it is their effort which has given you employment and an obedient employee is always desirable. No matter if the task is distasteful, it has been given you for experience and a broad minded artist can make an apparently distasteful task as pleasant and agreeable as a pleasant task, provided he or she has the necessary mental equipment.

Lloyd Hughes

* * *

What Is an Actor

AN actor is a man who doesn't act. He comes upon the stage naturally. He forgets the camera and tries to forget a lot of other things also. Above all, the gift of retaining your own personality, easily, naturally, unaffectedly, is the thing. In a love scene, an actor must try to imagine that he loves the girl he is making love to. If he can't reach the illusion, then he must summons up, in place of the actress, some girl whom he is fond of. Before coming on the stage, he dresses himself well, then he forgets his clothes altogether. He makes himself up well and then forgets that he is made up at all. He must try and forget the stage set altogether. In other words, an actor is a supremely natural man. He must make natural gestures, smile naturally, walk naturally and be at his ease, physically. This, of course, is the supreme height of ability, talent and—art.

Matt Moore

Edwin Bower Hesser

ELEANOR BOARDMAN

Is Breaking Into Pictures Difficult

I DO not believe that it is very difficult to "break into pictures." The studios are always hiring extra talent and most of the people in Hollywood have at some time or other worked in pictures. The difficulty comes after one has made his debut as an extra. The extra ranks are always full. Once in a thousand times does a director notice the work of an extra. Extras do not have the opportunity, and it is this fact which they are always bewailing. "If only I were given an opportunity" is the swan song of the extras.

The extra's salvation is to work in as many different pictures as possible. They are sure of being noticed if they work enough. I believe this is the best way to attract the attention of directors. Eventually the close-ups will come, and then if the person has ability he is assured of success.

Elmer Boardman

* * *

Are Pictures Here to Stay

BY ALL means, because back of them is fascination, interest and enthusiasm. Amusement enterprises will live on forever. Their form may change but the fundamental idea will still remain. I love pictures. So will you, if you consider them in the right light. The right light is a medium of expression, of entertainment, of pleasure for numbers of persons who need them and you have the satisfaction of giving a world something that lightens its burdens and, at the same time, you lighten your own. This is what I understand as the true meaning of motion pictures.

Carl Miller

Edwin Bower Hesser

EDMUND LOWE

Does Stage Training Help the Film Actor

WITH the artistic development of the screen along various lines has come a decided improvement in the demands it makes upon the new actor. We all know of numerous cases of film stars and leading players in the old days who had never enjoyed any previous stage experience, and whose sole qualification for stellar prominence on the silver sheet was the curly, blonde locks for the woman, and a physique that looked well on horse for the man! These days have, of course, largely passed. But still we find many cases where established screen favorites have not had legitimate stage experience.

Despite these facts, it is undoubtedly true that such experience is a great help. And, furthermore, if you will search into the past histories of those players who have succeeded in the films without this experience, you will find that many of them have enjoyed what might be called a related background. In other words, they have spent some time in a profession or trade which has kept them in the public eye, so that they were really performers, even though they did not don the grease paint; and their stage was set in the everyday walks of life.

For example, one of the most popular and technically perfect actors in pictures today was formerly a head waiter. Do not smile at this, because it is a fact that the highest class of head waiter is undoubtedly one of the best thespians in the world. He always manages to make you feel his superiority and at the same time he mixes with this an urbanity and an expression of pleasure at having you among his guests, even though you pay for that pleasure. Salesmen often make good actors for the screen, because their experience is a related one. Dancers and models are logical actress material for obvious reasons; they have been trained to a grace and they usually have a beauty which explains why so many of them have been drafted for motion picture acting.

The young person whose ambitions are to become a screen actor can do nothing better to fit him for this profession than by securing an engagement in a legitimate stock organization.

Charles J. Meredith

Advice to Screen Aspirants

MY advice is naturally gauged by my own experience, therefore, if I say something about how I "made the grade" it may help others to decide their particular cases.

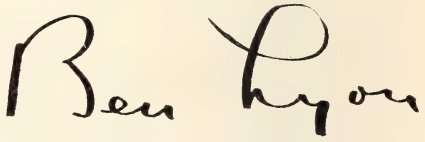
I spent several years on the legitimate stage, both stock and metropolitan productions. I enacted every sort of part I could get, feeling that a variety of roles would give me that confidence and training so necessary to the finished actor.

I especially value my stock company training, because it is here that an actor is called upon to play a wide range of parts, from juveniles to characters. From stock I graduated into the legitimate shows and played the leading male roles.

So, therefore, it would seem that my advice to screen aspirants would be: Get into a stock company, if possible. Play small "bits" to begin with. Play any character called upon. Gain all the experience you can in this manner, and that poise, confidence, and dramatic expression so vital to success on the screen will be a part of your repertoire.

As a substitute for stock company training I would advise the amateur stage. Enter enthusiastically into church and social theatricals. Many of our best stars of stage and screen credit their rise to a humble beginning on the amateur stage.

Musical comedy, dancing, singing, and most any other brand of public work is an asset to getting ahead in motion picture work.



Legitimate Stage Training Absolutely Essential

LEGITIMATE stage training is not absolutely essential to screen success. Some of the very foremost favorites of the screen have never appeared in the spoken drama. While I am far from being among "the very foremost," still I have experienced sufficient demand for my services to keep me actively engaged the year round—and I, before becoming a motion picture star, was a circus performer—a slack wire walker, to be exact.

Stage training is undoubtedly a great asset. The difference between the person who has had stage experience and the person who has had none is just that the former can start in pictures playing parts while the latter must start at the bottom and learn. Some individuals, including myself, have been able to avoid starting as an "extra" because of the fact that they possess a qualification that comes in handy in picture making.

The technique of motion picture acting is different from that of the stage. However, the average stage actor has no trouble acquiring the motion picture technique.

It does not take a person long to find out whether or not he or she has any acting possibilities. Looks are secondary to lasting success on the screen. Talent is most essential. There are born actors and those who are not born actors. The former will succeed. The latter will fail. Amateur theatricals will decide it for you. If you are honest with yourself you will know if you merely get by or if you really have qualifications.

There are actors of stage training who do not succeed in pictures. This is due to the fact that such actors have depended more upon their voice to carry them to success than upon general acting ability. Voice will make you overlook poor acting on the stage but on the screen voice means nothing. Therefore, because a person may have had success on the stage is no indication that he will succeed in pictures.

Stage experience is, therefore, a short cut to movie success, nothing more or less. If you have no stage experience but have the talent it will merely take you that much longer to get to the top in pictures.

Pat O'Malley

Edwin Bower Hesser

LEATRICE JOY

The Advantage of "Stock" Training

TRAINING in a small stock company is almost an essential for one who wishes to take a "short cut" to screen success. It is true that the techniques of the screen and the stage are very different. But the tremendous strain of playing one production each week while rehearsing two others teaches poise and resourcefulness. It forces training in exits and entrances, in sitting down and standing up. You can learn these things on the screen—but it takes much longer. And, of course, one always lacks the "spur" of a critical audience out front.

I had acted on the screen for only a short while when it became evident I needed further training in the fundamentals of interpretation. I joined a small stock company at San Diego, California. A year there took off the "rough spots" in a really surprising manner.

* * *

Is Dramatic Experience Necessary

IF YOU were an employer in any big industry and a man came to you looking for a job, would you ask him if he had any experience in your line? If he answered "No" you might start him in a very humble position where experience was not necessary, but if he said "Yes" and could prove it, then you have found your man and you employ him.

All industries are alike in certain respects. Motion pictures are not different. I think there is a very great opportunity in pictures. I would discourage no one from entering them. We must have new faces. The old ones are fast disappearing. Get some dramatic experience before coming to Hollywood. Don't be too particular how you get it, but get it.

Edwin Bower Hesser

BARBARA LA MARR

Aspirants Should Have Some Stage Experience

I HAVE only one word of advice for the girls and youths ambitious to get into the movies. It is this:

Go on back home and get a job in your local stock company and make up your mind to stick it out for a year. It's a pretty safe bet that if you can't convince the manager of the stock company that you're good enough for a try-out, you'll not be able to make a go of it at a studio.

Let no opportunity pass to learn. Too many youngsters will, for success and fame, start out to become great actors and actresses without having the slightest notion of how to act. A plumber can't fix the sink without serving his apprenticeship; a carpenter can't drive a nail properly without first learning how; why, then, should so many of us expect that we can act in the movies or anywhere else without first mastering the rudiments of the art?

The only way to build a safe foundation for later achievements is to learn the "a b c's" of the game first. Face the difficulties, master the problems, acclimatize yourself to the tinsel and strange brilliance of it all.

Consider this, that the average term of a screen idol's vogue is about five years, and perhaps a little more, perhaps a little less. Digest that thought and then face the decision that comes sooner or later to every popular figure of the screen. Shall he—or she—become an actor or remain just a personality?

The meteor figures of the screen have almost without exception, depended upon their personalities, their own individual charm, to keep them going. A few of them have been versatile enough to endure for many years, but trace back film history and you will find a trail of toppled heroes and heroines. And audiences will adore a profile or a rosebud mouth or a beautiful figure for just so long and no longer. After that must come oblivion or real acting.

Seek, then a place in your stock company. Prepare for a year of drudgery and learning. After that you can turn to pictures with some hope of success.

Edward Connelly

Clarence S. Bull

CARMEL MEYERS

Is Legitimate Stage Training Necessary

IT'S just because it's easier to teach a child than a grown-up. And the legitimate actor is the grown-up. The technique of the stage and screen are not the same. A man might be qualified to run a street car well, but be helpless with an automobile.

An actor on the speaking stage knows how to get large, broad effects. His technique has to consider distance. But the camera brings our people close up to every face in the audience, so their training must include and be mainly for the intimate appeal.

The crude extra is the sapling that we can bend. The grown oak of a stage actor won't yield so easily.

Of course, there are notable exceptions, such as John Barrymore, who is superb in both mediums.

But there is another and more subtle reason why even great legitimate actors fail on the screen. The intangible quality called personality evaporates, when the silent stage takes the place of the speaking one.

A strange, inexplicable alchemy goes on in the camera. The fire of these really great interpreters is gone. They emerge without magnetism, without any powerful appeal. And no one can explain this mystery.

Training for the screen has to go so much deeper than the other. It is more difficult. One actor has the inspiration of flesh and blood. But ours has nothing but a cold piece of glass. In his creation he can get no help from the audience, so everything has to come from himself.

Harry Beaumont.

Clarence S. Bull

HOBART BOSWORTH

Why Legitimate Actors Fail on the Screen While Many Who Have No Training Succeed

BROADLY stated, all acting consists in the expression of emotion by means of muscles. Facial muscle supplies facial expression, vocal muscles give variety and depth to the actors of the speaking stage in a way not possible to their brethren of the screen, but gesture and facial expression are common to them both.

Underlying all muscular expression must, of course, be deep feeling governed by intelligence, and the success of the actor, whether of stage or screen, is dependent absolutely upon these corollaries, the ability to feel and the power to portray the emotion adequately.

Those of us who had legitimate stage training and who took the screen seriously, studied its more delicate methods in "close-ups" (particularly because of the exaggeration of expression on the hugely enlarged screen) found our old stage knowledge assisted us immeasurably, found in the new life but little to relearn, and the great majority of the successful people of the screen today are from the legitimate stage. The exceptions are chiefly young people of great personal beauty and charm who don't even try to act—don't need to—and some of whom who have seriously applied themselves to learn to act, and have succeeded in pictures, just as they would on the stage, with the same ambition and application.

It is very true that some very fine stage actors have failed completely in pictures, but we must look farther than their special knowledge of expression of emotion (the one thing common to stage and screen) for the reason. I always ascribed it to the careless condescension to this "funny, new little business" that offered them such huge sums for making a picture or two during the summer when theatres were closed. They failed to take us seriously, laughed at us, said we were merely canned drama people, not artists at all, and were quite scathing in their criticisms of our methods, our stories, our results generally.

I know that to be true because it was my own experience when Francis Boggs asked me to make the first picture ever made in Los Angeles. I fell for the temptation because I needed the money, and many a time since I have seen stage actors go through

Melbourne Spurr

PAULINE FREDERICK

that experience. I found the new work tremendously interesting; and the actors who saw it as I did are still making pictures, and are the back-bone of the profession, making traditions, helping to carry on the big work.

Hobart Bosworth

* * *

THE stage and films are allied—one is the forerunner and producer of the other. The stage has played its part in covering the main Thespic field of the amusement world and it will now become an art not abused by every form of so-called dramatic action.

It will narrow—its appeal will not be so wide. It will never be greater than it was, but it will be better on the whole. Instead of the primary amusement of the people that it has been, it will be secondary—and auxiliary.

No good actor from the stage who has made a study of screen acting has made a failure of it.

Glenn Hunter

* * *

THIS is a superstition—not a fact. No really good legitimate actor ever failed on the screen, because no one who really had no training whatever, ever met with success—that is, not until he or she had had some training.

The qualifications for success on the screen are just exactly those requisites for success in any other art or profession. That is, first, the gift; then the training; then the experience; then the persistent application—then the opportunity!

Tully Marshall

IMPERSONATIONS OF SYDNEY CHAPLIN

1. Sydney Chaplin
2. A bad man
3. Galloping Fish
4. The Kaiser
5. Romeo
6. In Rendezvou

Character Acting

THE most encouraging note in the films today is the growing emphasis on the work of the character actor and his value to the screen. As long as the players are selected because they "look the part" and can walk through the sets at the behest of the director, just so long will there be no real artists among the actors, and no real art in pictures as a whole. The present trend toward the recognition of the worth of the polished character actor, means greater opportunities for all of us within the motion picture field, and better entertainment for the audiences.

Of course, we are all formed and constituted to fall into certain qualifications of physique and physiognomy which more or less suggest specific types of persons. The actor can, of course, change his appearance to a startling degree by the use of various devices; but, fundamentally, character acting goes much farther than the make-up box. The external assumption of a particular part is only the background; the character actor must get into the psychologic aspects of his role, so that the onlooker will think not of the actor, but of the person in the story which is being enacted before him. To accomplish this psychological as well as physical transformation, the character actor must rely not only on his thespian talents, but even more on the elasticity of his subjective mind. For example—the best actor cannot be concerned with the mechanics of his art while he is before the camera. He does things subconsciously, without too detailed instructions from the director—otherwise he becomes a mere automaton, giving a stilted performance. To illustrate this point concretely—the good actor instinctively lifts a white object so that it will have a dark background—and vice versa—if he must watch the details consciously, he cannot give his whole brain power to the characterization he is portraying.

Like most arts, character-acting has a purely mathematical background. Many of the great actors in this line are not conscious of the scientific basis of their art—just as many musical composers have not studied the tonal mathematics of the scales. These actors create their characterizations solely by the exercises of their subconscious mentality; but those players who are willing to study the scientific basis of character acting can find a

great aid in it: the clarification of the characterization which makes it simpler for their subjective minds to create the part in question; and therefore to give to this creation a complete concentration because of the certainty of his appearance and mannerisms in their own minds.

When the character actor is assigned to play a certain role, either unconsciously or consciously, he visualizes that person; and after working out the external changes in his own appearance which are necessary for him to be his own conception of the character, he must get himself into the psychology of that character, so that he will act before the camera just as this character would have acted in real life under the circumstances of the particular story which is being filmed. A study of human types and characteristics, even if not quite as extensive and abstruse as that of the mathematical philosophers, will aid the character actor in definitely "placing" the role he is about to assume. The great character actor goes through this "placing" process perhaps subconsciously, but based on the study he has made of people in life and in fiction.

A particularly encouraging note is the recent revival of comedy characterization as a relief for some of the highly dramatic stories now being filmed. The advancement of the public's taste has even been more noticeable in comedies than in so-called "straight drama." The audience demands an emotional respite during its witnessing of an intensely dramatic story; and here is a rich opportunity for the character actor who specializes on comedy relief, especially when the comedy relief character furnishes the solution through an apparently inextricable difficulty —for then the audience's relief over the solution of the situation makes it even more amenable to the actor's arousing of its risibilities. This type of parts permits truly artistic characterization through logical motivation and sequence of action. They do not strain the credulity of the audience or the actor—thus they permit him to give his best work to the characterization. They offer the actor, furthermore, the opportunity for demonstrating his versatility, which every real performer craves; and in this demonstration the true player can show the study and the powers of delineation which make him a real character actor.

Sydney Chaplin

Art in Its Various Relations

AMONG the arts, there is a well recognized relationship. I know of no better training for a Director than to understand the fundamentals of one of those arts which has a relationship to his own. In pictorial beauty, there is an art. In the human figure, there is an art, probably the greatest of the arts, because, in face, form and inspiration, it combines all the arts. In it the art of sculpture finds its expression, as does the art of painting. It means symmetry, proper conception, beauty and, if one can catch its expressions, one has conquered. If one labors, for instance, over the chiseled expression of a statue for hours, one finds the plasticity of the human face in motion pictures comparatively easy of expression. If one can put a soul into a piece of marble, one can infuse an inspiration into the living, breathing soul of a human being, which is understood, even by the most unemotional person.

The secret is to consider all emotional expression as an art, a thing governed by certain definite rules and to be able to apply, symmetrically and clearly, those rules in an unmistakable way.

Clyde Cook

* * *

In What Does the Art of Acting Consist

THE art of acting consists in feeling. No set of poetic gestures, no stereotyped mannerisms, can explain an emotion. No two men will illustrate an emotion in a similar way. Therefore, one must express these things through the medium of feeling, which will dictate its own physical method of expression.

Harold Goodwin

GESTURES
By Lloyd Hughes

The Character Man

CHARACTER men are to motion pictures what "character" is to a personality. They are "backbone."

With only beautiful leading ladies and handsome young men in motion pictures, picture stories would have the same effect as too much candy.

The character players, both men and women, introduce the leavening influence of real things from real life.

With each year's passage, character players are obtaining a stronger hold upon the public. Because, as a rule, the leading players have enlisted the sympathy of audiences before the picture starts, the character actor is called upon to present a really striking performance to hold up his end.

Because of this, the public has realized the value of the character actor and has accorded generous praise. In some cases, the character actor has won a following almost as numerous as the greatest of the stars.

Character players owe the position they enjoy today to the motion picture. It has given them an opportunity to develop hosts of "characterizations," some of which will remain famous. Because of the latitude allowed the character actor in the matter of make-up, his opportunity is greater, as a rule, than that of the star.

Noah N. Beery

* * *

What Is the Value of Character Work

A MAN, to have his name on the bill boards, does not have to be young and good looking—if he can portray an unusual character—make the part live on the screen, there is a welcome for him in the modern casting office.

While it is true that many of the best known character actors of the screen have been recruited from the stage, a stage experience is not entirely necessary.

Take stock of yourself. If you can bring to the screen a vigorous portrayal of an interesting character, there may be an important place for you.

Smith Edwards

LON CHANEY

What Is Characterization

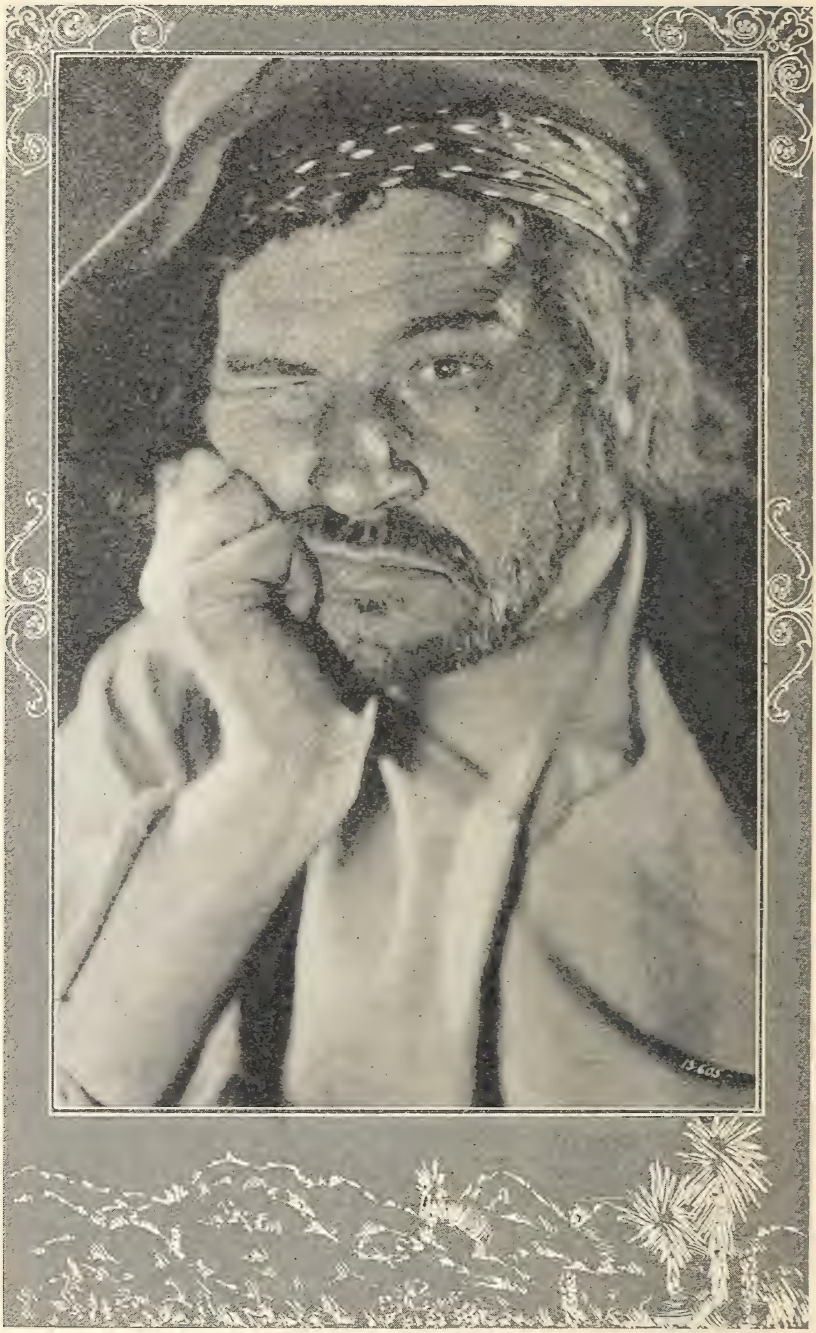
SOME people are especially born for characterization. You feel the call of it and you answer the call. It is your dramatic destiny. In the character and emotions of those personages of bygone times, you experience a change, an interest and yet you realize that, fundamentally speaking, emotion is always the same. But the passions and emotions of bygone peoples and characters were, it seems to me, much more intense than ours of this modern era. Therefore, one releases himself from comparatively infantile passions and emotions when one depicts the tremendous loves and hates, sufferings and triumphs of those who made fictional or dramatic or real history in the eras when the world was in the making.

First you read of them, then you visualize them to the best of your ability, then you characterize their customs and throw off modernity and go back, and convey to the public an immortal emotion which has grown and enthralled a world under the pen of a supreme master of emotion. You have taken a heavy responsibility for there was fascination, reality, tremendous, volcanic qualities in those characters which taxes your strength, your mind and your soul.

It takes a man or a women who, emotionally, is very strong to undertake these tasks and, once undertaken, the days pass into weeks and still you live and breath and suffer the emotions which may lead to happiness and which may lead to those sombre, gruesome shades which also form a part of Life.

Characterization is not easy. With so little of real authenticity to go on, it becomes more difficult, for strange to say, an audience will sense the authenticity of a character which you are portraying and sense it intuitively. But characterization has its rewards in work well done, sincerely done and you bring back, in reality, those characters which generations have loved.

Lon Chaney,



Donald Biddle Keyes

WALLACE BEERY

What Is a "Heavy" Man

A HEAVY man need not, necessarily, be a villian in real life. He earns a living by being villianous in pictures and, therefore, he gets very weary of carrying it forward into his domestic relationships. There is a certain pleasure in displaying to the world—for a moral lesson—those forces which actuate us, at times, to evil. We, who portray these parts, recognize that fact. We are an essential and integral part of drama because we shed light upon the virtue of the hero and teach a moral lesson. Portrayal of this type requires concentration and consecration. Everyone knows that the virtue of a virtuous man is ironclad but everyone is deeply interested in knowing whether the "heavy" man will ever become good and this is the real interest attaching to our part of drama. Like all true acting, one must live an emotion of evil in order to portray it.

Wallace Beery

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How to Become a "Heavy"

A "HEAVY" man needn't necessarily weigh a good deal. In fact, villians are, generally, very thin men. However, some men look very villianous but aren't, in reality. Just so you look villianous, however, you are all right for pictures, provided you wish to gain the hatred of all nations. I rather enjoy being a villian. It prevents one from feeling too Biblical, as it were, and also gives one a feeling of forceful activity and, in the end, the villian is always punished, so he serves a very useful purpose, that of instilling a moral lesson. Good heavy men are scarce because, it seems, everyone wishes to see pictures as extremely moral and all that, which gives the villian a good chance to work continuously and, otherwise, reap the benefits and rewards of this great industry.

George Webb

Edwin Bower Hesser

JAMES KIRKWOOD

Has Art a Fatherland

ART has no Fatherland. This fact has been well established, and it shows conclusively that all art is based upon humanity. No matter under what flag an actor is born, he possesses a heart and soul more or less sensitive to all emotion. Whether it be Love, Hate, Sorrow, Joy or Beauty, each one of us is capable of appreciating and feeling these emotions. But these emotions are felt with a varying degree of strength or repression.

The physical features have established different types and the performance must symbolize the different character on that account, it is impossible to prefer an actor only on account of his nationality. Each one has a different personality.

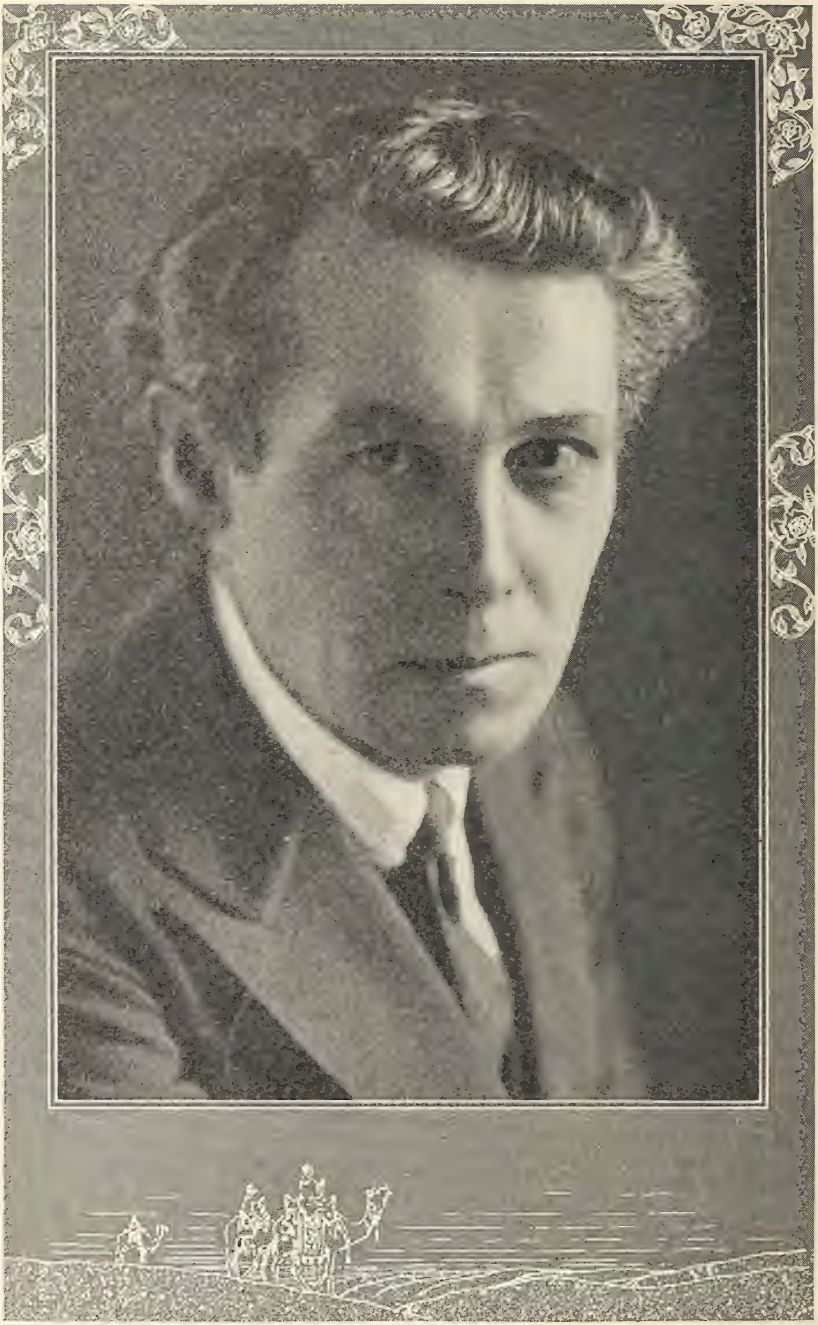
If you feel you are strong enough to engage in the struggle with all your ability against obstacles which are placed in your pathway, enter that struggle. At the moment when you imagine that you have achieved success, some other obstacle presents itself, which, in turn, must be surmounted. These obstacles confront all of us and every day we have to encounter this experience in order to achieve the daily victory. "IMPOSSIBLE" is a word which should be banished from all the dictionaries of all languages.

* * * Mas. de Roche

Stage Training

STAGE training is the most valuable asset a motion picture actor can have. Here you learn poise and naturalness, the first rudiments of acting, and without these your screen career is short. Of course, personality means a great deal, but without the knowledge to go with it, it is pretty hard to get over before the camera. And another thing, insincerity, is sensed by an audience quicker than the players realize. It is absolutely necessary for a player to believe sincerely in what he is playing in order to convince his audience.

William Farnum



HENRY B. WALTHALL

What Is Emotion

EMOTION is the development of those faculties, artistically expressed, which are the mainsprings of life. An emotion is a thing which hundreds of clever stylists have written of and it is far removed from mechanics. Emotion should be fostered and developed and lived and a dramatic artist should court the emotions of life. An emotion is an exceedingly difficult thing to portray and, probably, its proper portrayal comes from experience. Certainly, experience is the keynote of dramatic success and the lesson is that when a man or a woman sees the tremendous heights and depths to which the soul's emotions can carry one, then a lesson is taught and, without the lesson, the drama, itself, becomes infantile.

Henry B. Walthall

* * *

Should the Villian be an Obvious Character

MANY times I have been chosen to portray heavy parts. Because of this, I tried to bring something subtle and original into the work. There are villians and villians. There is the forceful villian who dominates by the force of evil obviously expressed. There is the subtle, Machivellien character, who secures his evil triumph by force of suggestion, of subtlety, of originality. Unquestionably, we will always have villians. In fact, even in real life, they seem to be growing more common every day, and, invariably, they reap the reward of their evil deeds and yet this form of expression is necessary to deal with a corner of a man's soul which is dark and must be lightened.

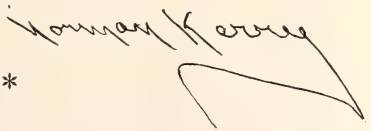
Walter Long

Freulich

NORMAN KERRY

What Is a Leading Man

ONE who, through the force of his own personality and appearance, has battled his way through many obstacles until he occupies the spotlight in the picture. I have never seen a business in which success was so instantaneous at times, provided one has the material. It holds greater rewards than any business I know and there is a pleasure and a fascination in the work which is undeniable. There are plenty at the bottom but the top is always a little bare.



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What Chance Has the Type in Pictures

DON'T think you will become a motion picture star because you are a "type."

That is my advice to the screen-struck people who are planning to invade Hollywood to work on the screen.

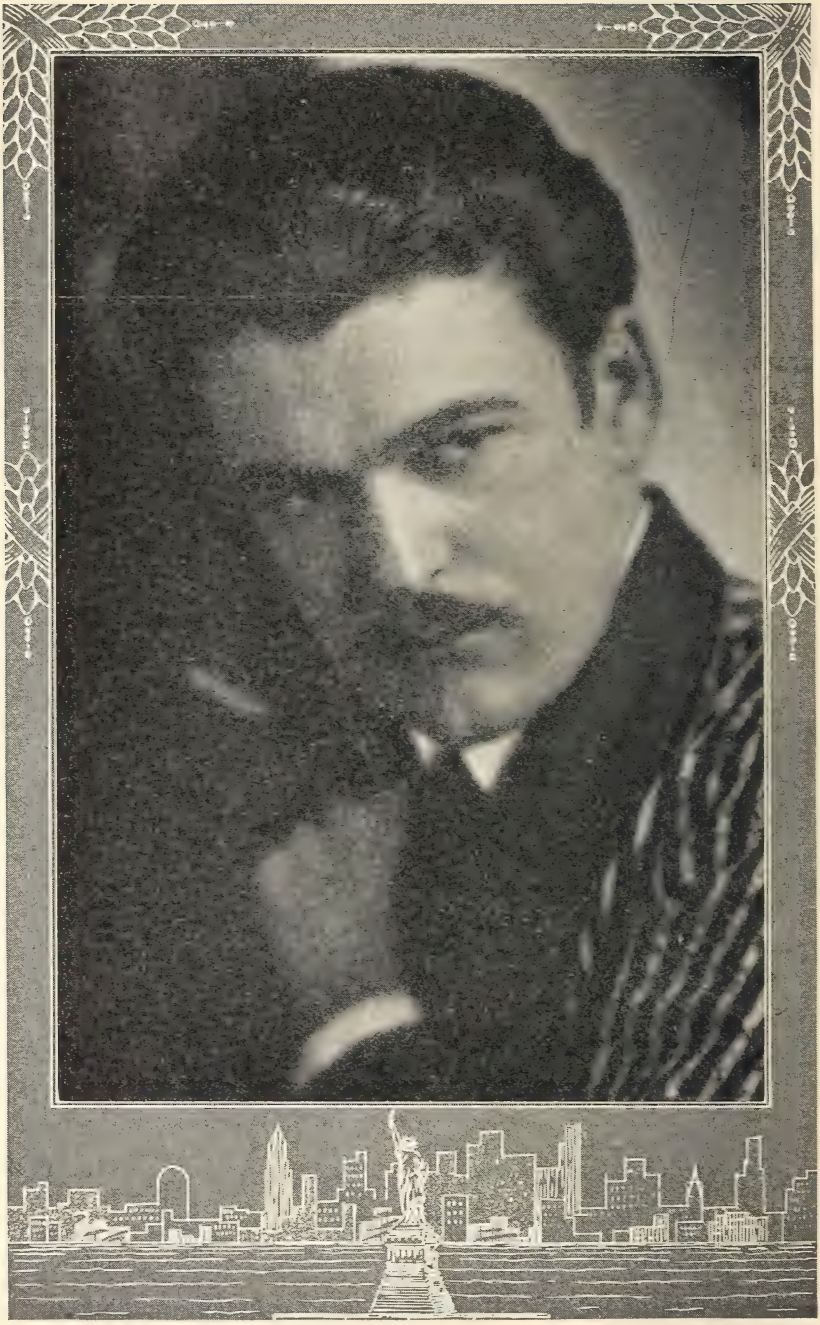
"Types" are everywhere. The screen is searching for actors —real actors. In one sense, there is no such thing as type, and in another sense, there are as many types as there are human beings.

I never pick types—but instead select actors for the parts, and they create the types.

During the casting of one of my pictures, the part of a wealthy and unscrupulous capitalist was open. Some one suggested to me that I choose a well-known screen type.

Instead, the part was given to the best actor I could find. He made the type—by acting, not by his looks. No one can say what a wealthy capitalist looks like—for there are hundreds of them in actual life, and certainly, they do not all look alike.

My advice to potential screen favorites is to judge themselves from the ability to ACT, not from their physical appearance.



Melbourne Spurr

WALLACE MacDONALD

Is Versatility in a Leading Man Necessary

BY all means. A leading man cannot always play himself. There must come a time when a demand is made upon him to step out of his own character. This demand will occur sooner or later. Versatility means the ability to play diversified characters, always, of course, within the range of your particular ability and age. But, unquestionably, to be an actor one must understand versatility, realize its necessity and, finally, be able to practice it in your work.

Wallace McDonald

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What Is a Type

IN THE picture business, the tendency to select an actor because of his supposed resemblance to an accepted type in public mind is most marked. While it affords the actor an opportunity to do continuous work for a great many years, it gives him little opportunity, if any, to characterize many things of which he may be capable. Commencing with the old Selig Company in Oakland, I seem to have been selected as a type to play secret service and detective parts. Under a system of selection of this kind, it is extremely difficult, almost impossible, to work out of it. Owing to continuous portrayal, it may happen that an actor becomes tired of parts of this kind and a sympathetic portrayal, therefore, is extremely difficult. It may happen that the time will come when the public and the producer will realize that no particular type can apply, universally, to a particular human character. Sometimes, a detective is a smooth, suave character and there are so many diversified types among the European Secret Service that no one type can properly be said to apply.

It is rather a hard proposition for an actor to play the same part for a great number of years. He feels, during that time, that he has missed many artistic parts to which he might have been able to do more than justice.

Harold Holland

Edwin Bower Hesser

ZASU PITTS

Youth in Character Work

BEAUTY is only skin deep, so they say. Expression is much deeper than that. Expression is life and there can be as much youth in the soul of a girl who scrubs a kitchen floor as there is in the heart of a butterfly. Nearly all girls seek the boudoir. I love to seek the difficult character without artificial aids. I love to strip emotion bare and enter a field which is, practically, undiscovered. I love to prove that youth is universal and eternal and that, beneath the unattractive exterior, there is the attractive interior and that, from the label, one cannot tell what may be on the inside. There is a great field in youthful character work. It is undeveloped and undiscovered. Experiment in this field. It may be worth while.

Zasu Pitts.

* * *

Types

A MAN who strongly represents a certain type need not be a particularly good actor, since his appearance suggests nearly everything.

Really great actors are able to present subtle shades of meaning. In motion pictures, where innumerable types are needed, there are too few actors whose capabilities are varied enough to meet the demand.

For this reason, the character actor known as a "type" came into demand. Directors secure a great many of their atmospheric effects by exercising a careful choice of players.

When the director wants a man to play a rag and bone merchant, he picks one who looks the part. In the old days, he would have expected an actor to achieve a rag and bone merchant's make-up.

Without "types," the motion picture of today would not be nearly so convincing.

Dimitri Buchowetzki

Walter Frederick Seeley

JANE AND EVA NOVAK

What Is Temperament

TEMPERAMENT is one of the essentials of dramatic success. Temperament is not an hysterical demonstration. It is that gift which enables us to grasp the nature and dramatic personality of the character we are called upon to portray and probably the disturbance called temperament comes from the effort we make to throw off our own personality for the moment to take on another and entirely new one. This is a difficult matter, but it is one of the essentials of success.

The realization of what you set out to attain. The knowledge that you were not wrong. The reward which comes from effort well spent. It is worth while, as much as we know of it and it is always in front of you, no matter what you have attained already. Success is beautiful with the beauty of purpose. Success is kindness, the helping of those who come after you and it holds the final chapter of contentment and realization of yourself—and others.

Eva Novak

* * * Jane Novak.

What Is Expression

EXPRESSION is the art of depicting facially the trueness of emotion. Therefore, expression must be felt in one's own consciousness before it can be properly conveyed facially. To be properly portrayed, the emotion must be lived, for the moment, whether it be Hate, Fear, Love, or any of the more common emotions or, rather, universal emotions. Expression then comes naturally, without effort and is entirely removed from the mechanical expression sometimes so apparent in dramatic portrayal.

Priscilla Dean.

Melbourne Spurr

GRACE DARMOND

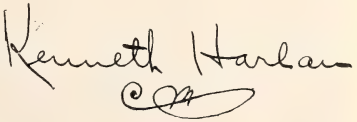
Beauty—What Is It

IT IS, probably, a very great and much sought after gift. Beauty of feature, face and eyes is conferred upon us without our solicitation. Once we have it, however, it is our privilege to develop it so that the eyes of human beings may be pleased. Unquestionably, a beautiful girl has a greater chance in pictures than one who is not and yet, the girl who is comparatively homely, should develop her personality to such an extent that she, also, will have her chance. It is a fact that, at some time and in some way and some place, each and every one of us will have his or her chance.

* * *

Does One Have to be Handsome

GOOD looks are a great adjunct in pictures. A handsome appearance at once predisposes other human beings towards you. Good looks, I think, are not a matter of cosmetic. They are questions of beauty of soul as well as of body and our appearance comes from our inner consciousness. No man can say that he is handsome because there are so many differing opinions about these things. But any man whose inner consciousness is bright and optimistic, can be said to be good looking because, as I have said, these qualities shine through and make the appearance.



MARIE PREVOST

Edwin Bower Hesser

Beauty

BUT what is beauty? I can't define it. I can only be thrilled and wonder at a face that may produce that in me, yet have no regularity of feature. The time, of course, is past in pictures when a girl can get in on looks alone. But the art of acting is co-ordination. The face and figure are your instruments and must respond at once to your conception of the character. If they are awkward and fail you, no matter how well you think, you won't get over.

No one can give anyone else advice how to get into pictures. Each career is a voyage over an untracked sea. To tell you to get in the way I did, might be just what will keep you out.

But I do think, as character parts are more and more in demand, the girl with brains has a chance that she never had in pictures before. That is the part I like to play, something with shadings and rich in opposite or different qualities. Mitzi in "The Marriage Circle," gave me the chance I never had till then. I could start her at a high point and keep her there because she was a real person with a complex that I liked to unfold before the audience.

Not beauty, but personality, I would say, is the essential to screen success. But no one can define this subtle quality or tell when it will be discovered. Thought with work will bring it to bloom quicker than anything else.

Marie Prevost

Clarence S. Bull

CLAIRE WINDSOR

Beauty Not Vitally Essential

I KNOW a great many people say that beauty is not the greatest asset to a girl who would climb the ladder to stardom. But beauty, if not vitally essential, is a big asset. A pretty girl has a chance over all others. She will get a hearing where others won't. Of course, I don't mean to say that the only thing a girl needs is beauty. She must have that beauty of spirit which reflects itself. She must be able to act. She must have intelligence.

It is the nature of almost every woman to wish to be beautiful. It is the pleasure of almost every man to delight in the society of a beautiful woman. Beauty breeds a self-confidence in woman which goes far toward success. After all, is not self-confidence one of the principal ingredients of success?

If you are willing to work hard and are sure that you can make good when your chance to act before the camera comes along—if you are sure the camera will record your good looks—by all means look very seriously into your chance for a screen career.

Claire Windsor

* * *

Selecting an Appropriate Screen Name

THERE is no more fascinating "game" in the world than the motion picture—and none more fickle or difficult to "break into." The novice must be ready to face its many ups and downs if success may ever be attained.

Fancy screen names have nothing whatever to do with screen success. Of course, if one is possessed of a harsh sounding name that does not roll easily off the tongue or which is not easily remembered, it is better business to adopt something more convenient.

D. W. Griffith

Easwn Bower Hesser

WANDA HAWLEY

Is Beauty Essential

MERE beauty is no longer essential for success in motion pictures—as a matter of fact, it is rather a hindrance.

In the days when the films started, actresses were selected mostly because of their good looks or their blonde curls, or both; in those days, there were no acting demands made upon her—or very few. And the more beautiful she was, the more desirable she was for the films. Today, however, conditions have changed vastly—and for the better. The players in pictures must know how to act and they have plenty of opportunity to show their talents. Accordingly, it is no longer sufficient for a girl to be beautiful. That is why so many winners of beauty contests have failed in the films. You must know how to act and be prepared to make every sacrifice of your beauty for your part. Hence my statement that the possession of beauty is often a deterrent toward motion picture success, because directors and producers think of you as just a beautiful girl and are not inclined to give you an opportunity to demonstrate your real acting talent, as they might be willing to do in the case of the girl who was what we call "just nice looking."

Of course, there are cases even today of beautiful women in pictures who are among the chosen few. Some of them are tied down by their reputations as beauties; but others of them have really been permitted to show their ability as actresses and have taken advantage of their opportunities and demonstrated their artistic ability.

Of itself, however, beauty is, of course, always sought after for its intrinsic artistic appeal; and this is entirely right and proper, since we all like to look at beautiful things, whether they are alive or not; but I have wanted to stress the warning that beauty of itself is not enough to insure success in the films; you must have real ability as an actress before you can rise to stardom.

Wanda Hawley

Edwin Bower Hesser

MAE MURRAY

Does the Ability to Dance Contribute to Success in Motion Pictures

MOVEMENT is life and dancing is its most joyous expression. One who aspires to become a dancer, has only to observe children and animals to learn that the rhythm which is the fundamental principle of dancing, is instinctive. In fact, first lessons in dancing should be taken from children and animals, as the desire for the expression of life in movement, finds in them its most natural and beautiful manifestation. Dancing has been, since time immemorial, a universal expression of a universal fact. Even in religion, the ceremonial has found its most sublime expression in dancing. Since life is beautiful, its expression must, therefore, be beautiful also and it follows that those who have achieved the quality of dancing well, have also achieved a great part of life's beauty.

Dancing exalts your thought and lifts you from the oftentimes depressing routine of daily living. In it, one seems to forget conditions which are depriving you of your proper expression of personality. Down through the ages, men and women and children and animals have felt that inherent urge which cannot be denied as it is one of the most naturally beautiful principles of Nature herself. Have you ever gone into a woodland grove and watched and listened to the rhythm of the trees and leaves and the music which soothes and causes you to forget. It is there one learns that the rhythm of music and dancing is the same. It is there, as elsewhere, the divine rhythm of movement, and, after all, what is the composition of a great musician, save the desire to cause the world to express its life in graceful movement. While the composer writes a wonderful dance melody, he is, metaphorically speaking, dancing himself so that, it would seem, dancing is the first great, fundamental art of joyous expression.

Strange as it may seem, the simple art of walking is also a part of dancing. It would be surprising to know how many admiring glances, how many secret expressions of approval, follow the graceful movements of a graceful human being on a public thoroughfare. The simplest movement of the hands, the arms, of the human body itself, is also a form of this universal joyous expression of life.

Hoover

RAMON NAVARRO

I have often been asked is dancing essential to a motion picture aspirant? The correct answer, it seems to me, is very simple. If one has complete and graceful control of his or her body, it follows that he or she has also a complete and graceful control of his or her mind. The expression of emotion is direct and true. The outward expression of any emotion must come through the body and the emotion flows naturally and easily, without bodily hindrance because, somehow, every expression of that perfectly trained and controlled body is expressive, almost automatically, of the thoughts which dwell in the mind.

Some are born dancers, others acquire the art. Naturally, one who feels the joyous urge most strongly will find the greater graceful expression. But, also, one who, through long devotion to the art, acquires it may also interpret grace, emotion, freedom of movement, poise and general control most beautifully. In other words, there probably never has been a human being who has not felt the urge to become a dancer and, if that urge has not been gratified, nevertheless, the admiration for the grace and poise of a dancer has been admitted and, in the joyous expression of the dancer, human beings have found great exaltation themselves. They have participated, in thought and desire, with the artistic and graceful performer whom they have seen. They have caught something of the fundamental joyous principle of movement which has animated the dancer who has lifted them from themselves.

Certainly, I would advise everyone to acquire a knowledge of dancing. In fact, there are very few people who have not acquired it. It may be said that, if investigated, the success of many of our stars has come from just that poise, self control and natural grace which are a part of the art of dancing and a knowledge of that free movement and lack of self consciousness, which is dancing's ultimate expression.

Mae Murray

Donald Biddle Keyes

THEODORE KOSLOFF

Is the Art of Dancing Essential to the Motion Picture

THE art of dancing is essential to life itself. It is the universal mode of rhythmic expression. It is the soul in action. It is grace, exercise and the poetry of thought. It is the one universal enjoyment and expression which never loses interest. No matter how badly or how well one dances, one loves to dance. Seemingly there is a mysterious something within the very soul of men and women which absolutely demands this expression and, in all ages, climes and countries, we find dancing, in differing forms, of course—but dancing. We find it at feasts of sorrow and it conveys the expression of all ages. Dancing gives grace and assured poise. There is no portion of the human body—a beautiful creation of the Creator—which cannot be made to express itself fully and with rhythmic beauty.

Very few pictures have been produced which have not embodied within themselves the art of dancing. Kings, Emperors and Princes have been beguiled by the sinuous art of women who have danced well and, like all beautiful expressions, dancing has another side, an evil side and, in this side, we find also a terrific power of suggestion, just as we find it in music, terrific and, often im- -ompelling.

One might almost put it: Is the motion picture essential to dancing? In dancing, emotions may be conveyed which are tremendous beyond description. The Joy, the Sorrow, the Hate, the Love and the Rage and the Evil of the World may be conveyed in dancing in an unmistakable way.

Dancing is an obsession and, in this obsession, one finds a never ending interest. Dancing is a stimulation, a recreation, a mode of thought; in fact, all the human and most of the divine faculties of men and women receive their utterance in dancing. Dancing is a question of personality. A child might do the Greek dances very successfully. Another might be well qualified to undertake the fiery steps of Russia and still another might undertake the languorous movements of the Oriental peoples.

Theodore Kosloff

Edwin Bower Hesser

JACQUELINE LOGAN

Dance and Be Graceful

DANCE and be graceful.
Dance and attain poise on the screen.
Dance and retain good health.

My advice to all screen aspirants is—Dance.

Not that the actress may ever be called upon to appear in a terpsichorean scene in a motion picture, but because it will help her attain a beautiful, graceful figure. It will teach her how to walk and stand with grace.

It will give her the poise which the girl who does not dance can hardly attain. It will teach her the value of her hands and feet, of her slim ankle and her supple wrists, of a beautiful neck and shoulders.

And, in addition, it will give her good health.

The screen actress must always be in good health. Too much depends upon it during the progress of filming a picture. Thousands of dollars can be wasted in one day by a star who fails to retain the best physical condition. Many persons will be made idle, the picture will be late for its public showing, if the actress does not work every day according to the schedule. There is no time for headaches in pictures.

Inasmuch as the work before a camera often keeps an actress so busy that she cannot have relaxation or regular physical training, she can dance before going to the studio in the morning and dance before retiring at night. And she can also devote spare moments to dancing between scenes on the set.

Jacqueline Logan

KATHRYN McGUIRE

What Opportunities Are Offered the Dancer in Pictures

A STUDY of the former experience enjoyed by many of the girls now prominent in pictures leads one to the conclusion that dancing is probably the best background for screen work. Many of the present-day stars and featured players practiced this art before they came into the films, either as solo dancers or as members of ensembles. The Ziegfeld Follies has probably been the most prolific source of motion picture players, rivaling even the legitimate stage in the number of its members who have made their mark on the screen. It is easy to appreciate the reason behind this condition. Dancing is the fundamental pantomimic art, and every trained dancer must possess the grace and ease of gesture which are essential to success in the films.

Another important consideration is to be found in the fact that the practiced dancer stands out automatically from the group of beginners; therefore she has this additional advantage in attracting the attention of the director. After all, the first step in getting out of the "extra" class, or even the group of "bit" players, is to make the director notice you, so that he will watch your work, and then, if he believes you have the ability, he will give you the chance to demonstrate it.

Rapid advancement awaits the girl who comes into pictures with a background as a professional dancer and who is willing to study the technique of her new profession. Undoubtedly the reason why so many of the stars and other actresses who have reached the topmost rung of the ladder on the screen still continue to take lessons in dancing, is based on the same considerations which give the dancer an advantage in entering the films. For dancing is not only an exercise which develops grace and physical beauty it is also an invaluable training in the art of repressed pantomime, which is a fundamental necessity for screen success.

Kathryn McGuire

Edwin Bower Hesser

PEGGY SHAW

Ziegfeld Follies a Real Stepping Stone to Movie Success

IF I were asked this question, I should unhesitatingly reply in the affirmative—and should go a lot further, too. From my own experience, I would advise movie struck girls to head toward New York and the Ziegfeld Follies rather than toward Hollywood. Why? Because Hollywood is overrun with young and lovely girls who really have little chance of making a success, having no background of personal experience on the stage or screen—that is, "no professional experience," as casting directors mark down on their application card.

The reason many Follies girls have risen to fame is that the necessary qualifications for the Follies and the Movies are identical. Few people realize this. Even the "photographic quality" of a face enters into the selection of Ziegfeld's beauties. I was only a young girl when I first met Mr. Ziegfeld. In New York simply on a visit, with no idea of a professional career, I heard that he was looking for new faces for his super-Follies, the famous "Ziegfeld Midnight Frolic," which comprised only twenty out of a hundred of his Follies cast. It was the smartest rendezvous in New York, and it was the ambition of every Follies girl to get into the Frolic.

Ned Wayburn, most famous of stage directors, was with Mr. Ziegfeld when I met him, and almost the first question they asked was, "Do you photograph well?" I had never been photographed except in my home town of Pittsburgh, where I was just finishing high school. I wondered why photographic value mattered in a show, and was young enough not to be afraid of the "great men" at whose name so many aspirants trembled. I think that is why I made friends with both of them at the very start, and they frankly told me that half of a girl's value was in her publicity. "If she takes a good picture, the newspapers will use it—and this brings money to the box office."

I was sent to Alfred Cheney Johnston to be photographed. At that time he was all the vogue in New York, and hardly had the pictures been made when they started to appear in the rotogravure sections of the newspapers, and after I had been in the "Frolic" for a few weeks, the magazines were nearly all publishing pictures of me as the new Ziegfeld beauty.

Edwin Bower Hesser

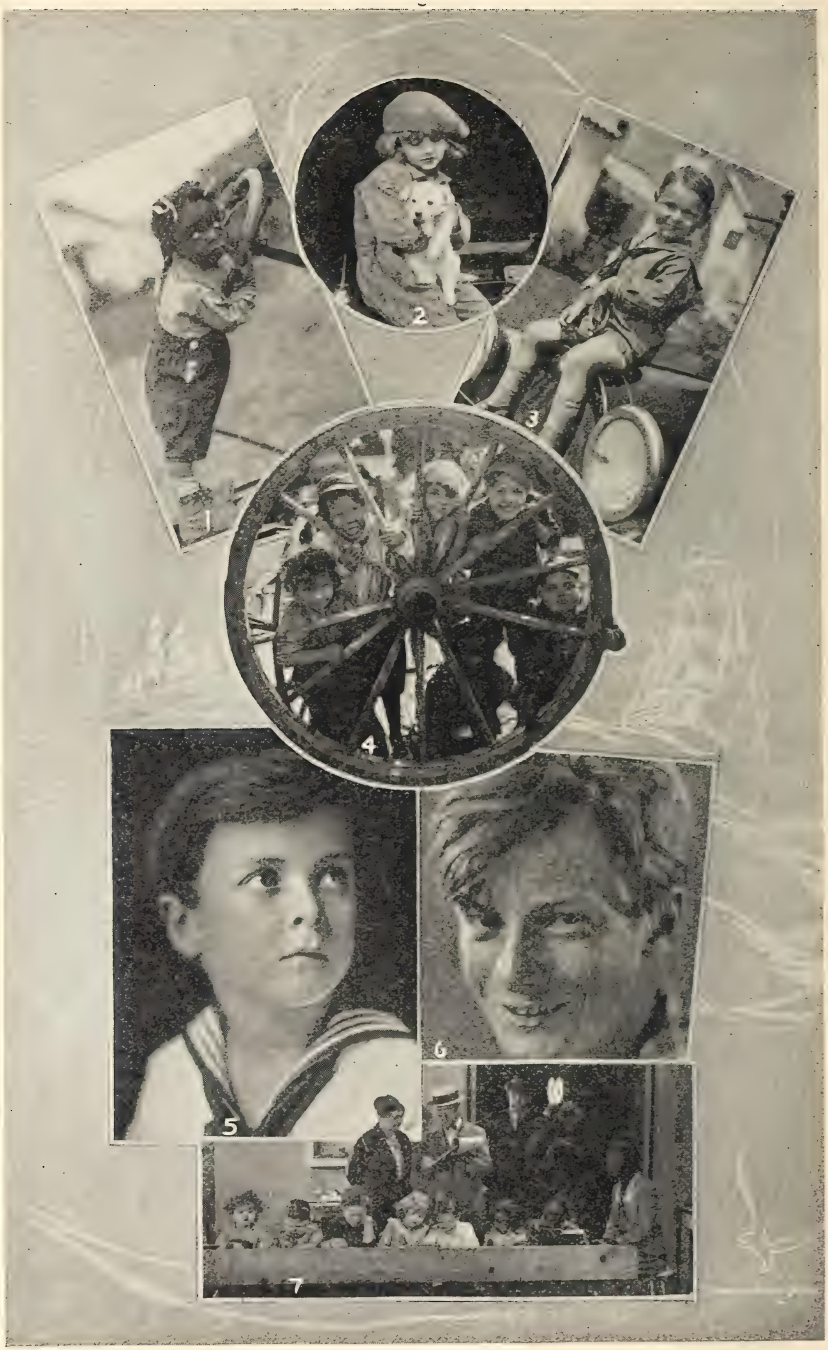
PATSY RUTH MILLER

Aside from the publicity angle, which brought me first to the attention of the motion picture producer, Mr. William Fox, for whom I played half a dozen leading roles in features, the training given in the Ziegfeld organization was worth thousands of dollars to me. In the first place, I came into it "absolutely green" from high school. And right here I want to say that any girl that goes into Mr. Ziegfeld's companies is treated beautifully.

In my two years, not one thing occurred that I would take exception to in any way. If a girl can qualify with the facial beauty and perfect figure that Ziegfeld and Ned Wayburn require, they can survive the strenuous work of rehearsals, learn the difficult Ned Wayburn dancing, and make good there, she is well on her way to success—success built on the firm foundation of experience. She learns make-up, and the Ziegfeld girls appear in so many New York productions, in groups requiring dancers and special chorus numbers, that it is as good as training in extra work in Hollywood. Besides, the pay in the Follies is good, the whole atmosphere is businesslike, and, being constantly in the limelight, she will come very quickly to the attention either of the stage or screen, who are looking for new talent.

So if you feel you are pretty, have a good figure, ambition, courage—and above all the willingness to work hard and conscientiously, my advice is not to "Go West, Young Woman!" to overcrowded Hollywood, but to "Go East" and see Mr. Flo Ziegfeld and Mr. Ned Wayburn. They always need new talent—if it is real talent—and if you cannot make good with them, it's dollars to doughnuts that you are not the type that would make good in the movies.

PEGGY SHAW



CLEVER CHILDREN

1. Farina
2. Mary Kornman
3. Bruce Yuerin
4. Our Gang
5. Pat Moore
6. Wesley Barry
7. Miss Carter, school teacher; Bob McGowan, director, and cameraman.

The Child Performer

THE child performer, whether it be boy or girl, is, probably, the greatest impersonator we know. Possibly, they are a bit harder to direct but, when you are successful in securing the scene, it is so natural, so free from that almost unconscious self consciousness which almost every grown-up person has in greater or less degree, that you cannot beat it. I had never quite realized this fact until I directed Jackie Coogan.

In a picture called "Trouble" I had a scene with him which ran for one hundred and ninety-eight feet without a cut-back, a scene of absolutely sustained interest throughout, a fact which, in a production dealing with grown-up performers would have been practically impossible. In pantomime, this marvelous child actor, depicted everything which had transpired in many previous scenes and this particular scene was the outstanding feature of the picture, the one which received most favorable comment. The editor of a representative film periodical commented upon this particular scene in a most favorable way and it might have been well if many successful legitimate performers could have seen this piece of pantomimic interpretation, done with the naturalness of a child and yet with all the art of which this particular child is so capable.

I remember, upon one occasion when I was making a serious dramatic picture, I was badly worried over trying to secure some comedy relief. The story itself and, therefore, the characters in the story did not allow of this particular and very necessary element. I went home and, after many hours of thought—because a lightening of the picture was absolutely necessary—I had an idea. Once again, I was forced to fall back upon the humorous and dramatic possibilities of a child.

I selected a scene at a table in a tenement house. There was some molasses on the table and an old hat with a feather in it. I had a child eating some bread with molasses on it. The child was only eight months old and, quite naturally and with no effect after training, it had gotten molasses over its hands. Naturally, its attention became attracted to the feather and, for two hundred feet of film, I had this child trying to get rid of the feather which stuck to both hands, covered, as they now were, with molasses. It formed a very humurous effect and I have

never seen, amongst any audience, such really spontaneous enjoyment of a bit of comedy interpolation.

I have found that, very seldom, if ever, a child improvises business, but once you have explained just what natural and essentially human piece of business you desire, the childish mind then begins working with surprising results. And, after all, no grown up can quite get the wonderful little bits which, with a little coaching and original conception on your part, a child can think of. After all, childhood still remains in a great many of us, but still we are not children. In the case of Jackie Coogan, I believe that he is the cleverest child genius that has ever appeared on any screen and probably ever will. He is an expert in improvising little bits after the original pattern has been laid out.

The emotional effects to be secured from children are also interesting. In all sobbing scenes, performers usually require music. Jackie requires music also. He would ask for his favorite piece called "Daddy," then he would come to me and put his arm around my neck. I would hold him to me quietly and, when I felt his little body begin quivering, I would just give him a little gentle push into the scene and we had secured the desired effect. After a scene which may have run one hundred and fifty feet, he would turn to me and say, "How was that, Al. Two-a-day stuff?" If it was good, as it usually was, I would tell him it was "two-a-day stuff" and if it was bad, Jackie generally knew it and would refer to the scene as "five-a-day stuff." Jackie, be it known, has been on the stage since he was two years old and is thoroughly familiar with the patter of the theatre.

Jackie's personality is very interesting. One might think that, because of theatrical association and artificiality, he would, probably, be a very sophisticated child. But such is not the case. He is a simple, unaffected child. Oftentimes, while we were preparing the scene, Jackie would steal away. Something amongst the scene interested him. Possibly, he might fall into a sea of old "props" and get his face, so carefully made up, covered with lime or dirt or almost anything. Then he would return in this deplorable condition and we would have to make him up again, scrape him off and dry clean him generally, before photographing him.

It is not exactly an easy life working with the child performer. One must love children. It is a work of patience. The director must try and remember the time when he was a child.

Many things have happened since, some pleasant, but, per-

haps, many more unpleasant, which have wiped away the idealism, the childishness of imagination that was so beautiful. He has to throw back, if possible, the wheels of Life and leave himself and his experience at the door of childhood and enter that temple with freshened mind and heart. Naturally, this is a difficult task because the psychology of childhood is difficult to understand, a child's sensitiveness, its dreams and the cute little things which they do which the whole world of gentle men and women love. Besides, there may be mothers in the audience and they are quick to detect inaccuracies and falsities as regards children, but of all drastic critics, the children themselves are the worst. It is at their feet that we learn the art of criticism, and, if a director of children can secure the approbation of children, his task can be indeed said to be accomplished.

In addition, the director must gain and hold the love of the child he is directing and children are keen with a keenness of instinct and intuition which never misses fire. The director of children, therefore, has no easy task. All tasks are hard, but this particular one is, probably, the hardest in pictures.

Albert Austin

* * *

CLEVER CHILDREN

1. Mary Kornman
2. Mickey Daniels
3. "Our Gang"
4. Mickie Moore
5. Spec O'Donnell
6. Ben Alexander

Children in Pictures

THE average moving picture director or casting agent has no patience with an able-bodied man who day in and day out drags his child around to the studios trying to get work for the baby when he—the head of the family—should be out somewhere with a pick and shovel earning an honest living.

We now and then use children in our Christie Comedies, and on these infrequent occasions the supply vastly exceeds the demand, and we try as nearly as possible to give the work to the babies whose mothers need the money. Of course, we try to pick the best looking—and best acting—children wherever possible. Right now one of our directors, Mr. Mayo, is looking over the casting director's list to get a good crawling baby. But just because a certain baby happens to fill the bill in this instance is no reason why that child will grow up to be a film star. As the saying goes, very often the cutest babies make the homeliest women.

I imagine that thousands of parents scattered over our country believe that their children would make good in pictures. But the success of the striking exceptions such as Jackie Coogan and Baby Peggy, should not be taken to arouse false hopes. The schools of Hollywood are full of children whose parents have brought them here to go into pictures. And the schools are where these children should be. It all simmers down to the fact that there isn't enough work for talented children to go around to the thousands who have applied.

Harold Beaudine

JACKIE COOGAN

Some Reflections from the Starship of Jackie Coogan

IT HAS been said that no man can possibly be a hero to his valet. On that principle no boy can possibly be a genius to his father. The intimacy of contact brought about by such relationships is not, as a rule, conducive to hero-worship. Few fathers, really, have as much faith in their own sons as others have. It is as though a man were so well acquainted with his own faults and imperfections that he can't understand how a son of his could possibly be any good! Usually it is an outsider that opens the eyes of parents to the merits and abilities of their children—and that, indeed, ought to be the case, for otherwise, parents would be unbearable in their pride.

I can't say that the above reflections hold altogether true in our case, for Jackie, since his infancy, has been so obviously different that even Mrs. Coogan and I had been blind—our attention to these differences would have been drawn by the admiration of strangers. But I cannot say that we saw in him what the public discovered—genius! We were not unsympathetic, however, in acknowledging the honor, and I sincerely trust we will not be found lacking in a due appreciation of the responsibilities entailed—and they are many, believe me!

The first person to detect the genius of Jackie was Charles Chaplin, whose artistic influence, I believe, has left a lasting and splendid impression on our boy. It was under Charles Chaplin that this gift for acting, this power of evoking emotion in others, was quickly and surely developed. The story of Jackie's appearance in the Chaplin picture, "The Kid," is too well known to develop here. But it points a truth that I feel cannot be too frequently stated. Not parents nor promoters nor directors nor picture producers are responsible for the popularity of children.

Parents, justly proud of gifted children; directors and producers ambitious to develop, present and exploit juvenile genius, will continue to attempt to force starship on their proteges—disaster will always await such efforts. Our own case points the truth. Jackie had but a small part in "The Kid" but it was developed, expanded and explored by the combination of the

CLEVER CHILDREN

1. A crop of Hollywood's finest.
2. The spirit of Barnum.
3. "I dare you to knock it off."
4. Waiting for the gong.
5. Taking the count.
6. I'm so proud of you.

child's genius and Mr. Chaplin's until it became a co-stellar role. Then the picture was given to the public, and the unknown, unidentified child was spontaneously acclaimed by the public. The tremendous measure of this success was not anticipated by any of us unless it was by Mr. Chaplin. What I am trying to say is that stars are made by the public and not by fond, proud parents, ambitious producers or talented directors.

Genius, of itself, is not all that is required, either. Personality is not enough. Appearance will not suffice. Training and education do not determine the success nor does the spirit of the child. It is the combination of these elements, the precise "mixture" in which they appear plus the "photographic value" of the countenance. In short, the elements that go to make a child star a success are not to be analyzed nor defined. We do not claim our boy is the most intellectual of children nor the most cherubic in countenance nor the most amply endowed with genius. But he possesses these gifts in degree and measure and has the wistful gift of "putting them over."

JACK COOGAN, SR.

* * *

Edwin Bower Hesser

BABY PEGGY

Mistress of the Art of Pantomime among the screen youngsters

1. "Oo! Elephants!"
2. Posing as a lady
3. Her own charming self
4. "They broke my poor Dolly!"

What Opportunities Are Afforded Talented Children for the Screen

I OUGHT and do feel the weight of my responsibility as the mother of a talented child. Baby Peggy is still my baby and all the celebrity in the world does not shake that fact or make it obscure. The baby herself supports me in this, for she is nothing but a baby after all and her attitude toward her mother is that of an obedient, loving child. Indeed it was Peggy's capacity for obedience that opened the door toward her picture career.

How many times have I been asked by mothers what their method toward bringing their little boy or little girl before the camera should be. And I am sure that my answers to these women have never been satisfactory, because they consist of but three words—I don't know!

Many people claim careers in pictures are due to good luck; others say to opportunity; others maintain it requires the so-called "pull." Whether it be good fortune, opportunity, or being on the "inside." I cannot answer. Of course, there are less opportunities in pictures for a child than a grown-up. The modern day picture plots seldom surround a child. I do not think there are six pictures made a year in which a child has the stellar role, except in the cases of the few children who are being starred individually and for whom special stories are written.

I feel frank to say that any child possessing talent has a chance for filmdom. However, there are so many children desiring entry into the silent drama and so few channels of entry, that many mothers feel discouraged and come to the conclusion that unless somebody "opens the doors" there is little if any chance.

I feel I have been about the studio atmosphere to learn one thing, and this is something every mother with ambitions for her child should know. Do not insist she is a "find." Do not make it a point to visit the studio officials regularly. They are busy people; they resent this. There are agencies whose duty it is to provide the casting offices of the film studios with their people. These agencies have people in their employ who know. These people know if a child is the "type" for a certain

CLEVER CHILDREN

1. "Our Gang" looking at some of their own film
2. Mary Kornman, little leading lady in "Our Gang" comedies
3. "Our Gang"
4. Farina

picture or not and whether or not the mother or anyone interested in the child thinks differently—it is little use to argue. If the child has camera talent, it will be discovered, but let the discovery come natural. Do not force it. It don't pay.

A certain producer was speaking to me on this very subject. He cited the case of a mother calling him for an appointment. The woman was so insistent in her endeavor to have him meet her child, that he finally made the appointment. When the child was presented to him, instead of saying "How do you do" or saying something natural that any child would say, immediately turned a somersault and ended in a dance pose. This did not make a hit with the official. It was the worst thing that the child could have done. Let your child be natural always. Don't teach a child to act. Unless acting comes naturally, it is of no use. Children are the most natural beings in the world—let them keep their natural habits for, in the final consensus, this is all that really counts. It is what producers and directors are constantly fighting for with their big stars. Their constant advice is—be natural—be yourself!

I might end by telling exactly how Baby Peggy entered the moving pictures. I knew a woman living near us who was in pictures. I had often expressed the desire to "see the inner workings of a studio," and one day she invited me to accompany her to witness a special episode in which she was to appear. Our nurse had gone to town and I had nobody with whom to leave Peggy, so I bundled her up and took her with me. As we were standing on the side-lines, watching the scene being made, Peggy became very much absorbed with the episodes. A gentleman asked me if he could use her in a little scene the following day and I answered I would have to consult her father. At first he was prone to resent the thought, but, seeing my anxiety to see just what the baby could do, he finally told me to let her go over and try it. That was the first appearance Peggy made before a camera and she has never left the studios.

She works—if you would call it work—four hours a day—never at night and never on Sundays. She considers her work play and nothing is ever done or said to let her feel otherwise.

Marian Baxter Montgomery

Hollywood and Kids

"HOLLYWOOD" and "Kids," to me are synonymous. Nowhere is there a more beautiful spot and nowhere are there more wonderful children. I do not mean that children in other places are not wonderful, but when one thinks of Hollywood, they think of artists and when I think of kiddies, I think of those wonderful boys and girls who are a part of the great industry of making pictures. They are unsophisticated and unspoiled. They are natural boys and girls, and what is more—they have souls. They feel their parts as they act them and they understand. They are easy to direct because they are interested in their portrayals of life, and to them as to any artist in the industry, their heart is in their work.

I do not believe in babying them after they pass the toddling age. When a child asks its first question, that is the time it should be answered in an intelligent manner.

I explain every scene in detail to the child or group of children and answer their questions. It is well worth your time to take a child for your associate. I cannot remember a child ever asking me a really foolish question. In fourteen hundred children registered with me in my files, I could pick any one at random and send him or her before the camera and the director would get the required result which the situation demanded, if properly instructed.

To those who anticipate putting their children in pictures, let me say a few words. If you are sufficiently provided for so that you are not dependent on the earnings of your child, or if you are putting your child in pictures with the same feeling that you would have toward the child taking dancing or music, then I would recommend registration at the studios, but only if you are positive that the child has artistic potentialities. If it is for curiosity or merely a selfish desire for financial returns from the child's work, you are doing a great injustice to those who really have artistic possibilities and who, if given a chance, might become writers, directors or otherwise rise to prominence in the industry.

Irma Fisher

Directing Children

DIRECTING children for the screen requires, first of all, an unlimited amount of patience.

Children have sponge-like minds which readily absorb the idea you are trying to get over and their vivid imaginations carry them along on the same trend of things indefinitely. Of course, you can't direct children the same as you do adults because you have to figure on the psychology of a child. For instance, when I was making one of the Wesley Barry pictures for Warner Brothers, I had from fifteen to fifty kids on the lot every day. Each day at a certain hour, we'd knock off work and choose sides for a ball game. For an hour every day I was a kid with them and when it was time to go back to shooting, they were willing to pitch in and work like demons for the rest of the day. After their recreation they would put forth every effort to see my way and do their best, and you see, children have practically nothing to unlearn, while adults usually have their way of doing things and have a viewpoint with which to combat yours.

I hope I can intersperse kid pictures with my other pictures, rather than to devote my time to one type of production.

William Beaudine.

* * *

Freulich

HOOT GIBSON

The Cowboy in Pictures

TIMES have not paled the glamor of the rider of the range, and, in pictures, the Western story is still the most popular form of screen play. And, as a result, it has come to be a generally accepted idea that all Westerns are alike and all Western actors alike. Perhaps newspaper comic supplements and jokesmiths of the funny columnists have done much to implant this idea—together with gibes from the "clever" critics who gaze on all entertainment through the eyes (so far as their writings indicate) of tired Hedonists.

But this idea is far from true; were it a fact or anywhere near the approximation of a fact, the Western drama would long since ceased to be what it is today.

"The Covered Wagon" is a western—an epochal story by Emerson Hough, one of America's greatest authors. James Cruze made it a picture that today stands as a monument to the art of the screen. And the acting of J. Warren Kerrigan, Tully Marshall, and that wonderful artist, Ernest Torrence—is this anything like what the comic supplements say Western acting is?

William S. Hart was a Shakesperean actor before he became famous as a Western star. And he became famous for his Western roles for just the same reason that he became famous on the stage in classics—because he is a great actor. Cliff Smith, his director, became famous with him—because Cliff Smith used brains.

Edward Sedgwick, my own director, is another director whose brains have made me proud to be a cowboy actor. Sedgwick won't let an actor play a part without thinking—without analyzing—and without knowing everything there is to know about the part he is playing.

The Western picture, perhaps, contains something of the elements of a fairy tale—the hero is a hundred per cent man—the heroine a hundred per cent sweet and pure—and the villain a hundred per cent bad. And, contrary to the usually voiced opinion of critics who don't know what they are talking about, it is a good thing that the Western picture is the most popular with the small boys of the land. Because they are a good influence on him. They teach him manliness. They give him, for an example, an all-round he-man who teaches a lesson of hon-

CLEVER COWBOYS

1. Jack Hoxie
2. Roy Stewart
3. Tom Mix and Tony
4. Charles Buck Jones
5. Bob Reeves

esty, bravery, and square dealing; and they show him a villain who is everything a boy should not grow up to be—in such a light that the boy will always abhor the qualities that the villain stands for.

And you never see sex introduced in a Western play.

We Western actors are proud of our work—for we feel that we are leaving something behind us for the good of the nation. We take chances with dangerous horses; we do thrilling stunts —and often get hurt. But we are making the world better for future generations, and that is indeed something to be proud of. Most of us have youngsters of our own; I have, Bill Desmond has, Jack Hoxie has—and we'd never think of portraying a role that would set a bad example to children.

Hoot Gibson

* * *

Another Version

THERE is and always will be a demand for cowboys. The competition is very keen, but a man who can handle a rope well, ride and has a good disposition can make a living in pictures. In fact, there are very few good riders who come here who don't work regularly or regularly enough to make it worth while. It's much pleasanter being a cowboy in motion pictures than on the ranch or the range. I would advise all the cow hands back in the hills to come on to Hollywood and let the younger generation handle the cows back there a while. Don't forget that every cowboy must have his own personal outfit, meaning chaps, boots, spurs, pistols, cartridge belt and holster—the horse, saddle and bridle will probably be provided for you. Don't forget that you've got to do some harder riding in motion pictures than you ever did on the range. You've got to take some chances in this game if you want to get by.

There is no reason why you shouldn't be galloping over the hills of Hollywood chasing a camera instead of shorthorn steers back in the tall timber.

Bill Reed

TOM MIX

The Horse

SPEAKING of horses, I could never determine just how much a horse really reasoned, or how much he reached conclusions through an intuitive sense. I do know, if in a moment of crisis, you trust your horse, you cannot go far wrong. Of course, there are dumb horses and smart horses, just like human beings. There are horses that think slowly and act slowly, while others have minds that operate with the rapidity of a machine gun.

You usually find cow ponies are mighty smart. Take Tony, for instance, Tony is not, as many seem to think, a trick horse. Tony is just naturally smart. I don't teach Tony. I quietly show him what we've got to do to make a scene and Tony does the rest. He understands.

A smart horse is very receptive and quickly reflects the mood of his rider. When you get a horse in the morning and you feel out of sorts and a bit cranky, you are going to ride a cranky horse all day. If, on the contrary, you start the day feeling at peace with yourself and all the world you will find your horse in the same joyous frame of mind. You lose your temper and your horse loses his. This may seem hard to believe, but I have seen it verified day by day, and any ranch hand will tell you it is so.

A horse has an intuitive sense of danger, and a rider who knows the horse under him, quickly gets it. Nine out of ten times, left to himself, the horse will find the safe way out.

People urge that a horse loses his head when he runs back into a burning barn. The facts are that a horse merely runs back into his own home. You go out to Mixville where my horses are and rush wildly into the stalls with great excitement, a lot of yelling, cut halters and try to drive out the stock, and you will find they will rush back into their places just the same, fire or no fire. The horse doesn't understand what all the excitement is about. He only knows that strangers are trying, with no gentle hand, to drive him out. He knows it is his home, and he simply argues to himself that he'll go back where he belongs.

Tom Mix

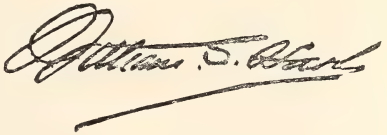
WM. S. HART

Something About the Cowboy in Pictures

EXACTLY as there are always new gold mines for the discoverer, so do I firmly believe there are still new trails to be blazed in that ever-popular form of photoplay since the beginning of motion pictures—the western drama.

For all the countless number of "westerns" which have been produced, I believe that there is a rich vein of romance which has been untouched, a vein of glittering wealth which will yield new stories and characterizations for the screen.

The popular conception of a western picture is one in which the chief element of thrill is hard riding, expert roping and flashing gun-play. These things all have their place, but there is a deep wealth of drama that is less generally known. The cowboy of the ranges will always be popular, and rightly, for he was a romantic figure.



* * *

The Great Out-of-Doors

NATURE has helped me. Nature, in fact, is everything to me and I owe everything to it. I see Nature in everything, men, horses, dogs. I love to take long trips and see what, perhaps, a great many men do not or cannot see in the beauty so plainly visible. Pictures, to me, are the expression of the great out of doors. What success I have achieved is, therefore, due to the love and pleasure I feel for those things which are given to us to express. A great many unwritten dramas still exist in the heart of nature. A great many pictorial beauties that have been photographed repeatedly, still remain to be photographed and interpreted because there is a great secret in the very heart of nature that is exceedingly hard to get at.

Horseflesh and Drama

WHEN a big Western picture is made, and the public gasps in awe at the thrilling rides, the daring leaps, and the rest of the thrills that go into the making of the story, all praise is for the star, the director, the actor.

I want to say a few words about one of the most important factors in the play—and who gets almost none of the credit. I want to ask for a little applause for the actor's horse.

The horse in motion pictures has a college education. They call it being "picture wise." Careful training induces an uncanny, almost human intelligence in the horses used for the thrilling leaps, the daring stunts, that the dumb actors are compelled to perform. A star may be "doubled" for a dangerous picture. A horse can not.

I have two horses which I have often trusted with my life. I know those horses are my friends—that they would die before endangering me; I know that when I depend on them to make good, in no matter what dangerous trick, they will come through with flying colors.

It's done by making your horse your pal. The same applies to "Bunk," my big dog, often seen with me in pictures. You can't drag any horse out of a stable and do any trick with him. The horse has to know the rider personally—know every move and every shift of balance of his body—and the rider has to know every trick of the horse. I couldn't do with Tom Mix's horse the things he does—his horse wouldn't let me—and even if the horse were willing I would not know his way of working. Horses have their individual technique—so have riders, and the two have to become acquainted—grow to really love each other —before a perfect combination is reached.

Every cowboy has his own pet mount—in motion pictures and on the range. And these horses in pictures deserve the greatest of credit—after all, they're the support of the pictures.

I'm not a writer—or perhaps I'd get poetical about the horse being the cowboy's best friend. But there's more truth than poetry to it—or there'd be more broken necks than successful Western films!

Jack Hoxie

What Is a Cowboy in Pictures

IT seems the world will always like a hard rider. It seems that it will always love the West. Maybe, they like it because we like it so much, this country where you can ride and breathe deeply and—be yourself. In becoming a cowboy, just bury your dress suit and quit eating mayonnaise and lose your stomach. Get yourself a horse, learn how to keep on him if he bucks a little. In order to complete the illusion, buy yourself a Colt "45" with a silver butt and practice twirling it on your fingers. You must also cultivate a bad look at times, as if about to take a human life. You must have lots of courage, too, and it isn't a bad idea to keep your hair cut in order to be popular with the ladies, because the ladies always count. A man couldn't very well be a cowboy, a hard rider and full of courage without liking the ladies. Having done these things, you are now ready to become a cowboy. Don't let locale worry you. If you've determined to become a cowboy, nothing will hold you back. You don't have to give up all your pleasures, your hair tonics and things, but if you are an Eastern cowboy, maybe this country will grow hair on your bald spot and make you feel something you never felt before.

Charles Buck Jones

* * *

What Are the Great Open Spaces

LISTEN! Health, courage and stick-to-itiveness is what does it. See whether you've got thin lips that can look deadly, a good man's figure and a clean look. Be able to draw a gun and fire it—not like a table fork. Can you wear boots like you didn't have any corns on your feet. Can you fight. Well, just try it. It's not easy, but it has been done.

Jack Perrin

1. BILL DUNCAN

2. EDITH JOHNSON

How to Become a Serial Man

THERE'S always room for a good serial man. It's hard but not too hard, to prance around a drawing room in a dress suit and tell some coy maiden that you love her and wish to provide the necessaries for the rest of her natural life, but it's a bit different to tell her the same thing on a church steeple with some villain after you, crawling slowly over the roof. I have several broken ribs and a couple of arms slightly bent but I like the serial.

You see, we do these perilous stunts ourselves in many instances. If you haven't got courage when you go into serial work, you will have when you come out—if you come out. If you succeed in gracing this planet for some time, you'll like serials. They are hazardous, fascinating and intensely interesting. You wrack your brains for some new and hazardous feat that will cause the public to leap in its seat. Having accomplished this, you are satisfied—until the next time.

The American public likes serials and excitement. We try to give good serials and good excitement. As long as we have the strength, we shall continue to do so. My compliments to you.

William Duncan

* * *

Do You Know What Serials Are

THE serial means hard work, danger, adventure and thrill. Women have to do things in serials as well as men. The men and women who do serials have to be as adventurous and as thrill loving as the man who writes them. One minute you are leaping from a church tower, the next you are racing a railroad train, then you may be dashing through some tunnel into the river. You can't tell from day to day. Unless especially qualified, I wouldn't advise women taking up serial work. It's hard, dangerous and hazardous.

Edith Johnson

1. BILL DESMOND 2. EILEEN SEDGWICK

3. JOSIE SEDGWICK

Chaps and Sombreros and Spurs—What Do They Mean

THEY bring back the old life of the west, the life that motion pictures keep alive. The great out of doors, when men fought and rode and lived hard but healthy. Being a cowboy in pictures is a great life. You live among horses and everyone with a soul loves animals. You breathe fresh air and you see the most beautiful spots of nature every day. You work hard. You are tired at night. You eat well and sleep well and earn your money. If you have the determination and the grit, try it. But you must ride well, rope well, and the rest will come easy.

Bill Desmond

* * *

Is the Serial Here to Stay

WHEN complicated drama and innovation have spent themselves the serial will always go on because it is founded on thrill, excitement interest and—human events. It is a bit accentuated but melodramatic accentuation is always desirable as a form of entertainment. It has been proven so.

More than often, we do the stunts with which the public don't credit us. Perhaps a lion may take a fancy to have you for breakfast or a tiger may wish to have a tete-a-tete alone with you. Tigers and lions sometimes get that way, and it's all in the day's work when you are in serials. If you are an athlete, in full possession of a rare degree of courage, absolutely fearless, take a chance at the serial. And few women have this necessary degree of purely physical courage.

Josie Sedgwick

Eileen Sedgwick

Edwin Bower Hesser

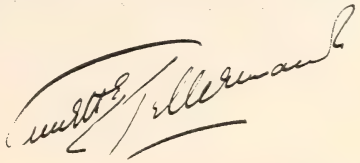
ANNETTE KELLERMAN

How to Attain Health and Personality

EVERY woman's greatest assets are health and personality. Only in rare instances has extreme beauty without personality brought success to its owner. The development of a girl's body also means character development. Bodily development means also beauty because beauty is health and health is beautiful. A girl with these assets will attract attention for she has poise, confidence and assurance. Bodily development and care mean gracefulness of carriage and freedom and un-selfconscious movement.

My first lesson has also been one that taught faith. Faith in God, faith in yourself and faith in your body mean success because health is happiness and happiness is life—real life. Therefore, it is essential that you cultivate health. It means strength, a clear mind and your character, combined with your personality, will make you an outstanding figure which will attract attention and when once you have attracted attention you have stepped upon the first rung of the ladder of fame. From thereon it rests with you as to how far you will go. It is far more difficult for you to remain on top than it is to get there.

I have instilled a thought into the minds of girls and women that the law of life is a very stringent one. If you adhere to it religiously it will take you just where you wish to go. If you deviate then you must pay. Health and happiness come to the girl who will pay attention to her body. To be famous you must be different and, lastly, your mind must be sufficiently intelligent to make the proper use of these qualities which I have pointed out. But I must also tell you that the combination of these qualities is a rare one and that is why there are so very few who really achieve fame. There is only one explanation I can give you which will answer everything and that I tell you in one little word—Ambition. In order for you to really become acquainted with ambition you must cultivate determination. The two synchronize and the result is certain if you follow everything religiously.



FAMOUS ATHLETES

1. Snowy Baker
2. Gordon White
3. Billy Sullivan
4. George Walsh
5. Reginald Denny
6. Jack Dempsey
7. Fred Thompson
8. George O'Hara

What Is the Value of Athletic Sports as a Training for the Movies

FROM the earliest childhood days that I can remember, I have been fond of out-of-doors sports.

I cannot remember how young I was when I first fell into the habit of fifteen minute exercises every morning, but I was a very small boy, and habits of caring for my body were so thoroughly drummed into my ears that I can take no great credit for them.

Even in stretches when I get plenty of exercise as a part of my daily screen work—when swimming and performing other strenuous feats before the camera, still I cannot get away from the morning work-out habit.

Though I may be in a hurry, I would as soon appear without my collar as to sit down to the breakfast table without having first run through the routine which seems to start the day right for me.

If more men knew how their appetites would be sharpened—how much more zest they would have for their daily tasks, and how they would be led instinctively to an enjoyment of outdoor sports that they now neglect, I am sure that they would willingly adopt the before-breakfast exercise habit.

Before I stop talking about this, which is a sort of hobby with me, I want to call attention to the ease with which the exercise habit can be acquired.

No expensive trappings are required. Just throw open the windows. The fresh air is very vital.

I do not promise that these will make any man a Hercules over night, but I do promise that one will feel a lot better, and if the plan is followed until a habit is formed, it will work wonders in muscle and body building.

Because I am training in this intensive way, I am very careful about what I eat—simple foods, selected for their nourishing qualities. I do not drink coffee nor tea, because I have never tasted them—and on the theory that one never misses what one has never had. I have never tried tobacco. Of course, I have banned stronger stimulants, such as alcoholic drinks.

George Walsh

RICHARD DIX

Melbourne Spurr

Logic Advice

A CLEAR brain can live only in a clean body," says an old proverb. I heard it first when I was a child, and I never forgot it. It was good advice and I am passing it on to other young men—no matter what their chosen profession.

But it is especially valuable to the actor.

Keep your body in the finest trim.

Swimming, boating, horse-back riding, tennis, golf, motoring, mountain climbing—all will help the actor.

If the actor cannot find opportunities for these sports—let him join a gymnasium.

When I am in California I live outdoors as much as possible.

When I am working in a big city, I choose a gymnasium the same day that I select my hotel.

When the blood tingles, when the muscles throb, when the skin feels alive and the head feels clear, the player is ready to perform any kind of role—rugged Western type or sophisticated evening dress character. If the actor is not in the best physical condition, his portrayals will be flat and uninteresting.

I never begin a day's work without beginning with a regular physical tuning up.

I never end a day's work—and sometimes the day runs late into the night—without another systematic physical training. This puts me into condition for an evening of study or quiet relaxation. And it adds the joy of good health to the pleasure of playing a good role the next day.

Richard Dix

Pugilism in Pictures

I HAVE always believed that the world takes a great interest in athletes because they are very clean living men. The science of pugilism is not one of entirely brute force. The brain, the heart, the thinking portion of a human being enters very largely into it. It is like a carefully planned campaign and then there is the excitement, the applause, the universal interest attached to a triumph. A pugilistic picture is an incentive to those who think they cannot be athletes and also to those who are athletes but wish to improve. After all, it is the science of health and of dominant physical force. I intend bringing into pictures the same spirit which carried me forward in my ring battles and I think that determination, planning and physical prowess may prove interesting. At least, I hope so.

* * *

Jack Dempsey

Technique of the Prizefight Picture

KNOWING that nearly every man and woman in Anglo-Saxon countries is familiar with the ethics and technique of sports, it becomes a very difficult matter to stage a prize fight picture so as to adhere to the laws of realism. There is a great deal of latitude as regards dramatic offerings, but there can be but little latitude where two men go into a ring and fight a supposedly realistic battle in front of a camera. Every detail must be perfect, every movement of the fighters must be carefully rehearsed. They have a general idea of their defense and a general knowledge of the tactics and technique of their opponents.

Harry A Pollard

Is a Fine Degree of Health Necessary for Pictures

WELL, I should say so. Health is absolutely essential. Not the kind that means "I feel fairly well today—but." I mean that bounding, buoyant health that means steady nerves, keen interest and real personality because health, to a large extent, is personality. Don't imagine that an actor spends his time poring over a manuscript or burning midnight oil. If he has good health, labour means nothing to him because labour becomes his "middle name." Health, as the result of normal living, careful diet, sensible enjoyment, plenty of fresh air, is the kind of healthful personality which succeeds in pictures. It is a nerve racking business. The long waits, the lights, the thousand and one trivial things which enter into picture making; these are what test a man's nerves and his health and, for this labour, the man or woman who figures on making a serious try for pictures, MUST have a high degree of health.

Reginald Denny

* * *

What Is a "Stunt" Man

A PERSON that is called upon to risk his life several times a week and eventually grow to like it. Stunt men are born, not made. If they weren't stunt men in pictures, they would have to be stunt men in something else—steeple jacks, for instance, or auto racing drivers. We like excitement. Without it life stands still. If you have nerve, courage, strength, try the life of the "stunt" man. It's interesting as long as it lasts, and we hope it will last a long time.

Al Wilson

RUDOLPH VALENTINO

Keeping in Condition

CONTRARY to popular opinion, it is just as necessary for the motion picture player to keep in condition as it is for the business man or the athlete. Perhaps more so, for the camera is very exacting and to appear before it in poor physical shape is ruinous to the actor.

An actor must always look to his personal appearance. It is his stock in trade. And there is no surer way to keep up appearances than by systematic exercise. It need not be strenuous, but it should be thorough and regular. When it is possible, I always make it a point to get in at least two afternoons a week at outdoor exercise. I am particularly fond of horseback riding and sometimes when I am not working at the studio I ride every day.

When in California, I spend fifteen minutes before breakfast each day doing setting-up exercises similar to those used in the army camps, and after that I take a plunge in my outdoor pool. This puts me in great shape for a hard day's work before the camera. Anyone who doesn't think it is hard work acting before a camera should try just a few days of it.

My last picture made greater demands on me than any picture I have ever made. It was not only necessary that I should be in the pink of physical perfection, but also that my fencing should be as near perfect as I could make it, for Beaucaire was the most expert swordsman of his time. To insure the fact that I should be at my best I went into an elaborate course of training.

Spasmodic exercising does very little good. To get the best results one should be as regular with his training as with his meals. But exercise alone is not the only thing to help keep one in condition. A man should have mental relaxation as well as exercise. By that I mean a hobby has a great deal to do with keeping fit. I find I can forget the worries of the studio through my favorite hobbies easier than in any other way. Daily exercise should be a cardinal rule in every man's life.

Evans

DOUGLAS MacLEAN

The Manner in Which Dangerous and Thrilling Stunts Are Performed in Pictures

WE JUST take our courage in both hands and do them. There is a kind of "esprit de corps" in motion pictures which makes people do things they are afraid to do, just as soldiers take chances in the heat of battle for the honor of the regiment. There's only one way to really thrill your audience—that is to be sincere—to forget trick photography and fakery and really do the things the audience sees you do on the screen.

The trouble with the audience is that it has become so educated into the mysteries of cinematography that it refuses to believe anything it sees on the screen. People go home from a photoplay and lie awake half the night trying to discover how a man could ride in a runaway automobile at such a furious pace, fall off a bucking horse and perform scores of other stunts which the film star must do. It usually looks so risky that the audience simply won't believe what they see before their very eyes.

The picture fan smiles knowingly and says: "Trick photography." That explains it all. No, he doesn't elucidate. He doesn't pretend to know enough about the technical side of it to say precisely how it is done—but he just knows that it was tricked because there isn't anyone willing to take the chances necessary to secure that result.

This is just where the fan is mistaken and where a little knowledge is a dangerous thing—because it entirely destroys an appreciation of the real dangers which motion picture players must take to give real entertainment and thrills to the motion picture fans of America. Motion picture comedians do take real chances.

There IS such a thing as slow cranking of the camera which gives the impression that things are moving at a much greater speed than they really are. But the possibilities of this trick and the ease with which it can be detected make it scorned by the sincere producer.

When you see a horse galloping with long strides or rearing and bucking viciously with its ears flattened, don't think for a moment that the animal is doing this in slow motion so that

W. T. Seely

CARL MILLER

the rider won't be in danger of falling off. I defy any man to make a horse double its legs under it in the well-known action of the gallop, if it is moving at an easy canter.

I wish that some of the "wise ones" could see a motion picture comedy in the making. I, myself, have wished scores of times that there was some kind of trickery which would let me out of doing some of the things which the scenario called for.

If I had not been familiar with horses, I am sure "The Hottentot" would never have been produced with me as the star. I, for one, would never have ridden that "locoed" beast of a horse unless I had had some knowledge of horsemanship. It may have been lots of fun for the audience, but not for me. It was the wildest ride of my life. A whole lot of things happened which never got into the picture, partly because an audience can be expected to believe some things, but not everything, and there were some jumps in that steeple chase which I, myself, wouldn't believe I had done when I saw them projected on the screen. In trying to take one fence, my mount touched the top rail, pitched forward into a soft muddy spot and recovered its feet. But I was deposited flat on my back in a pool of muddy water so far from the fence that I won't believe to this day that I really was thrown that far. No—this scene isn't in the picture because at that particular jump I was supposed to stay on the horse. For the second trial I insisted on removing the top rail. It was all right to make it thrilling, but I wanted to play in the final scenes with two good legs and not on crutches.

Producing "Going Up" was equally thrilling. Some people may have deceived themselves into believing that some of the scenes were taken on the ground, so dizzy and hair-brained was the flight. But how it was that the ground could be seen about 4000 feet underneath the plane is not explained. Up to that time I had never been up in an airship and now that it is all over and I have time to think it out calmly, I don't think I shall ever leave the ground again.

Douglas MacLean

Does the Written Application Pay

BY each Australian mail I receive letters from the cities and bushland districts of my homeland. Some are from friends and acquaintances, and others from young fellows I never met. They ask for advice as to their prospects in the movies. They all want to come to Los Angeles. They believe, in most cases, a fortune awaits them as athletic stunt stars. It is only a matter of "getting a chance," is the honest conviction of most of these ardent young men of Sunny Australia.

This is the fine type of manhood many of my letters come from Australia. Some are owners of stations (ranches), some in good assured positions with rosy prospects. One, a young doctor practising in a country town, others in various stages of what should result in successful careers. In some cases they are willing to sacrifice the substance for the shadow. To the expert horseman and versatile athlete the making of stunt pictures is most fascinating. There is adventure and a vigorous glamor about it. Added to this we all have a natural vanity that the thought of exhibiting our physical prowess on the screen plays up to. Having been through the mill I have feelings in common with many of my picture-struck friends.

Owing to lack of space it is not possible to express in the way of humble advice all I wish to, but briefly, the following is the gist of what I write to those who think well enough of me to write for advice.

"From observation and experience it seems the picture-making game is one of the most difficult of all professions to break into; once in it is only one in many thousands who attains any real and lasting success. At best a career in pictures is precarious. A long, hard apprenticeship is necessary for success finally. If your present position and purse can afford a trip to Los Angeles, it will be an eye-opener. It is a wonderful place; give yourself time to look over the movie situation yourself." Possibly my advice is wrong because there is always room.

Snowy Baker

What Is Force in Pictures

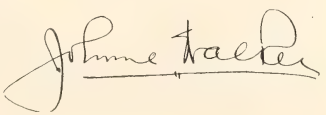
THERE are persons in this world whose personalities are negative. Force is the expression of a positive personality. Force is the expression of qualities of sincerity, optimism, undaunted effort, and undying courage. The picture business is a battlefield upon which a rare degree of courage is necessary. You fight your battle and it may last for a year. There are no brass bands connected with it. You make your own brass band —inside yourself and every day you go into the trenches for an engagement. After you are somewhat battle scarred and you've used your force, they will make you a General.

Geo O'Hara

* * *

Do You Make a Habit of Smiling

PRACTICE smiling. It's a great habit. After a while you'll believe it yourself. Others like to see it. They have troubles of their own. Everyone has. Make a habit of smiling when it's raining, particularly. This is very difficult, sometimes, but laughter is a habit. Treasure it because it always reaches the silver lining behind the cloud. Tell people about the good things that have happened to you, your health, your digestion, your optimism. There are a lot of people in this world whom you can consult who will help you when you are troubled. We all go to them once in a while, but Casting Directors have troubles of their own. Smile, even if it cracks your face. The light of a smile illumines the pathway to success.



THE CASTING DIRECTOR

1. Mr. McIntyre interviewing an applicant for employment
2. Making a selection from his photograph file
4. Robert B. McIntyre, Casting Director, Metro-Goldwyn-Mayer

The Casting Director

THE position of casting director is the most difficult in the studio. His is a thankless job, with many trials and annoyances. In the first place the man who selects the cast must himself be an artist, actor, cameraman, director, producer and a keen buyer. The public cannot realize his enormous task.

The casting director, told to cast a picture, must select players not only who can act, but who can look the part. And looking the part is a very nebulous affair. The ideas of the director, the author, the adaptor and the casting director as to how a certain character must look, are apt to be widely different.

Being a dealer in faces and forms, the man who selects players must understand human nature; must know how to cast the proper man to portray a Chesterfield, and likewise the fellow to do a burglar's bit.

The more intimately one knows humanity, the better one is qualified to select players, for he knows men, and instantly recognizes the type able to portray a required character. Therefore a casting director should be a man of the world.

Casting office files, of course, contain thousands of faces, and records even more detailed than the criminologist's so that when the visualized face appears on the mind-screen of the casting director he can at once secure this data by naming the person on type and consulting the files.

But the prime requisite of the casting director is to be able to imagine the character in real life, than to be able to pick him. Sometimes he scans a hundred records, searching the faces of actors. Then suddenly he recognizes the right type. Perhaps an obscure personality is engaged and works successfully. Then the world gets a new "star."

At any rate, it can be seen by anyone thinking of breaking into the movies via the casting department, that the one great requisite is to be able to pick a type as the right one for the role.

Robert B McIntyre

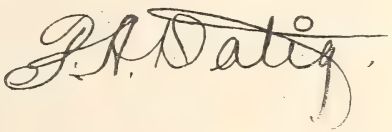
CASTING DIRECTORS

1. Emile De Ruelle 2. Fred Datig

What Should Be Your Personal Qualifications

THE duties of a casting director are very arduous. He reads a manuscript, visualizes his types and his people—then tries to get them. He sees hundreds, until his brain reels and his eyes grow bleary—looking and not finding. Gradually there comes to him the conviction that three-fourths of the people who apply have never taken the business seriously. They regard it as an easy road to money. Very few of them are accentuated by the primal wish to make an artistic success. The moment a person with an education and personality enters a casting office, that person is welcomed. If a casting director could make a selection of seven actors and actresses in a day, he might be able to take the afternoon off. If he can make the selection of this material in a week he is lucky. Yet, there are dozens there applying and, sometimes, he deludes himself that out of those dozens, the material he is looking for is easy to find.

Persons are constantly coming to Hollywood without any more chance to enter the picture business than they have to become president. Oftentimes, they haven't the slightest talent, but many times they have a most exaggerated idea of their own ability. They have gotten this idea back home and while their intentions are good, their avocation for the picture business is not good. Search yourself. Be natural. Be human. Get a reasonably good wardrobe. Ask someone about yourself who is unbiased. Your friends will always tell you you are wonderful. Then you will be prepared to walk the path to success in this difficult business.



THE CASTING DIRECTOR

1. Interviewing extras
2. Tom White, Paramount Casting Director
3. At 8 a. m., waiting for window to open
4. Assistants to the casting director

A Day in the Life of the Casting Director

THE Casting Department window opens at 8 o'clock every morning to discover a crowd of people of all types and professions waiting in the hope of getting a "bit" in a picture. They are fat and lean, rich and poor, handsome and otherwise, of all ages, nationalities and denominations.

There is an eager rush as the window opens and from then on, throughout the day, I have to listen to pleas and stories recited in the hope of obtaining work. Some of them are amusing, some pitiful. In the latter class are those of men badly in need of work, practically destitute and with families to support. Wherever possible these men are given the preference as extras.

Generally late in the afternoon appears a different element—well-to-do residents of Hollywood and tourists, whose chief impulse in seeking work in pictures is prompted by their curiosity to see the inside of a studio and their ability, later, to tell the home folks all about it. They want to get a glimpse of the stars and find out how pictures are made, but they rarely get past the barriers unless they have a special permit.

Most of the girls who apply are keen on wearing the fine gowns which are used in some of the better society sets. There are appointments all day long with people who make this suggestion.

New comers are always advised to register with "Screen Service," in Los Angeles, where thousands of persons of all types are registered. Many of the applicants find this discouraging, not knowing that our office files are filled with registrations of experienced people only. The same advice is given to people who write us fan letters from all over the country—people who detail their experience, or inexperience, and in many cases ask us to send them their fare to Hollywood, "as they know they will make money for themselves and the company."

If the majority of those who plan on making a trip to Hollywood with the sole idea of getting into pictures knew the hardships, in many cases the privations, and always the hard work attached to the picture game, I am sure they would stay close to the home fires and not venture to Hollywood except on a sightseeing tour.

Tom White

Paramount's Casting Director

Duties of a Casting Director

LIKE all other branches of the industry, the activities of the casting director are very complex. Aside from his apparent routine of securing people for a director, he must be familiar with the director's likes and dislikes and, in order to give the most valuable service possible, he must, in securing people for the director's scrutiny be sure and get those who have a reasonable chance for success with him. Otherwise, the director is wasting valuable time in looking at people who have failed before he saw them, so far as he, personally, is concerned. The position of Casting Director is, therefore, one that entails many more activities than are generally supposed by the public and also by many within the industry itself. The Casting Director must be furnished a manuscript and he must read and digest the story and, many times, he makes very valuable suggestions as a result of his personal visualization. Were he to confine himself to merely selecting people to see the director, his activities would be null and void, because anyone can do this and, in all probability, he would cause a high paid director to waste more time than he can afford to waste. In fact, such a person would, undoubtedly, be a stumbling block.

Again, a Casting Director must try and make a specialty of courtesy, realizing that the people who apply for positions with film concerns are human beings and that he can save them many a severe heartache.

James Ryan

CASTING DIRECTORS

Ben Wilson Studio	Ashton Dearholt, Casting Director
Buster Keaton Studio	Lou Anger, Casting Director
Century Studio	Bert Sternbach, Casting Director
Chas. Chaplin Studio	Charles Chaplin, Casting Director
Christie Studio	Harry Edwards, Casting Director
F. B. O. Studio	Individual Casting
Fine Arts Studio	Individual Casting
Fox Studio	James Ryan, Casting Director
Metro-Goldwyn-Mayer Stud.	Robert McIntyre, Casting Director
Hollywood Studio	Individual Casting
Horsley Studio	Individual Casting
Ince Studio	Individual Casting
Lasky Studio	Tom White, Casting Director
Mayer Schulberg Studio	Individual Casting
Pickford-Fairbanks Studio	Individual Casting
Principal Pict. Corp. Studio	Individual Casting
Russell Studio	Individual Casting
Roach Studio	Mollie Thompson, Casting Director
Sennett Studio	Lee Hugunin, Casting Director
United Studio	Individual Casting
Universal Studio	Fred Datig, Casting Director
Vitagraph Studio	Duane H. Wagar, Casting Director
Waldorf Studio	Individual Casting
Warner Bros. Studio	Individual Casting

BOOKING OFFICES

Artists' Booking Exchange	6015 Hollywood Blvd.
Inglis, Grace N.	6324 Hollywood Blvd.
American Booking Agency	663 N. Western Ave.
Lancaster, John	6015 Hollywood Blvd.
Lichtig & Englander	6372 Hollywood Blvd.
Mutual Booking Service	1096 N. Western Ave.
Rothwell, Ben	6372 Hollywood Blvd.
Screen Service	322 So. Broadway

The Quickest Way of Securing Employment in Pictures

I HAVE probably had as diversified an experience as anyone in this business, looking for employment. I came from Italy about two years ago, after having had some experience in Italy. After my arrival in Hollywood, I spent about six months going about looking for work. My idea in giving this information to the public is to benefit others by the experience I have had. I have known people who have spent months of untiring but misdirected effort seeking employment in the studios when, as a matter of fact, they could easily have secured employment and much more quickly had they had information as to how to properly proceed. One of the first moves is to find out whether you are qualified. By this I mean just what the Casting Director wants to know. The following is a list of questions Casting Directors and Service Bureaus require answered.

Name
Address
Phone
Date
Age
Weight
Height
Complexion
Eyes
Hair
Nationality
Weekly Salary
Daily Salary
Dance
Class
References
Swim
Ride
Drive Car
Stage Experience
Screen Experience
Wardrobe
Type

For instance, I am an expert swimmer, fencer, horseman, polo player, boxer and dancer and yet I have had a great deal of difficulty. Most people are under the impression that the casting director does all the engaging. This is not true. The service bureaus which have been established in Los Angeles and Hollywood serve the purpose of engaging large numbers of people and thus save the casting director the trouble of personally examining each one of these applicants. Therefore, to register with all the reputable service bureaus is very essential. In addition, it is

very desirable to telephone the service bureau each evening, keeping constantly in touch with the bureau to find out what work has come in during the day. By this means, they will eventually come to know you. Before many days, in all probability, you will secure some sort of work which will give you experience.

Of course, I would suggest that you register with the casting director also because there is a possibility that you may make a tremendously favorable impression at a first glance. It has been known to happen. It is also essential that one has a complete wardrobe, modern and up-to-date. The essential thing is to get your first opportunity. After that, things come comparatively easy—if you have the talent. You will learn to know directors and meet people. Above all, try to please the director and get his angle as quickly as possible. Out of a thousand people, it is possible that the eagle eye of the director, always seeking talent for development, may see you and your chance has come.

At the present time people must be talented. If you have ability, intelligence, determination and the faculty of not letting yourself become disheartened and disgusted, you will, eventually, win.

Robert Cauliers

Edwin Bower Hesser

ALMA RUBENS

Salaries Paid in Motion Picture Business

NATURALLY, a great many inquiries are made regarding this all important subject. Therefore, a list has been compiled which is approximate but which is also as nearly exact as comparison with differing scales of salaries can make it. In this industry, as in any other, salaries have been standardized as much as possible and these salaries very rarely fluctuate except in cases of extreme business depression or readjustments sometimes happening in every business.

I might mention that the standard price for a good free-lance continuity is $1,500, usually payable in the following manner One-third upon signing of the continuity contract, one-third upon delivery of the completed scenario and one-third upon the director's approval.

The following is an approximate list of weekly salaries paid:

Production manager	From	$300.00	to	$1,500.00
Director of production	"	150.00	"	1,500.00
Scenario editor	"	300.00	"	1,200.00
Art director	"	150.00	"	1,000.00
Photoplay writing	"	250.00	"	750.00
Title Writing	"	250.00	"	500.00
Film editor	"	200.00	"	600.00
Laboratory manager	"	150.00	"	500.00
Cameraman	"	100.00	"	750.00
Technical director	"	100.00	"	500.00
Title painting	"	100.00	"	300.00
Acting	"	75.00	"	Unl.
Assistant director	"	75.00	"	150.00
Studio Manager	"	50.00	"	300.00
Publicity manager	"	50.00	"	250.00
Location manager	"	50.00	"	200.00
Transportation manager	"	50.00	"	100.00
Still photographer	"	40.00	"	100.00
Film cutter	"	40.00	"	100.00

I believe these figures, as nearly authentic as can be obtained, will serve a very useful purpose and answer a most important public curiosity as regards those who are trying to enter this business in its various technical and professional branches.

Editor.

CECIL HOLLAND
Famous Make-Up Expert

1. Russian
2. Arabian
3. Himself
4. Mexican
5. Sheik
6. Inebriate

The Art of Screen Make-Up

THE art of make-up is one, the importance of which cannot be overestimated. A correct make-up not only gives the audience the feeling of the character's reality but, oftentimes, it gives the actor or actress a feeling of absolute authenticity of appearance which assists in a correct and convincing characterization. I have even heard of instances where the actor, because of the conviction of his make-up, was actually able to throw aside his own personality to a very large extent and live the character itself. So that, a correct and convincing make-up, it will be seen, has practically the same effect upon the performer himself as it has upon the audience.

Detail makes perfection but perfection is no detail. There is as much individuality of make-up as there is individuality of human countenance; therefore, each face requires a different make-up to bring out and accentuate those almost intangible differences of personal expression. I am afraid that the importance, in fact, the absolute necessity, of understanding the psychology of make-up is not, generally, understood. For instance, some persons, seeing another with a very good make-up, will use the same grease paint and other accessories, thinking that they can secure the same result; when, in reality, that is, probably, the worst thing they could do.

Technically, the reason why the face is practically covered with grease paint is to cover up the blood that is under the surface of the skin which, without this make-up, would photograph dark, as all cardinal colors, such as red, black and brown, are the most severe and will be picked up more readily by the eye of the camera. Therefore, it is essential that the actor or actress should know the correct number of the make-up suitable to his or her complexion. You would naturally think that the person with a ruddy or olive complexion should use much lighter grease paint than the pale or anemic looking person, but this is very often the opposite. In certain cases, the only positive way to determine this is by an actual photographic test.

Many people do not understand why the actor shades around the edge of his eye. The reason for this is that when you have placed the flesh color all over the face to hide the blood that is under the skin, it would then cause you to photograph light.

Your face would then be almost the same shade photographically as the whites of your eyes. Therefore, if you did not have a shadow around the eye in a long shot, the face and the whites of the eyes would run together and all one would see would be two black spots, the pupils of your eyes, so that the shadow around the eye acts, as it were, as a frame, bringing out the correct shade of the eye. A lot of people in our profession use dark shadows over the eye, doing it because they see others doing it and not understanding the underlying principles. The heavy shadow over the eye is only necessary when there is a puffiness over the eye which, without this shadow, would have a tendency to make the eye small, the shadow giving the effect of depth or, as it were, eliminating the puffiness. The person with deep set eyes should never have to resort to this.

A person should study the art of make-up just as religiously as they do the dramatic technique for, first of all, you must look like the character which you are to represent.

Some people wonder why they portray, on the screen, different national characters by what appears to be stereotyped models, such as the tall, lean Englishman with the monocle, the Frenchman with his beard and mustache, the round faced, gull necked German with his glasses. Of course, we all know that there are Englishmen who look like Greeks, Frenchmen who look like Scandinavians, Germans who look like any other nationality, but, however incorrect some of these accepted types are as national models, they imagine that audiences would accept these models only as correct national characterizations.

One of the worst things the beginner can do is to accept the advice or opinion of one who is not really qualified to guide them in this all important branch of dramatic art, because, as I have said, the absolute faithfulness to character detail is half of their battle. There are, of course, a tremendous lot of details concerning the art of make-up which, in this limited space, it would be impossible to summarize but make-up is an art by itself. It is an art which requires the most careful and minute investigation. Correct advice at the outset is essential because, no matter how talented you may be, if your make-up is poor, it detracts from your dramatic performance because you have not conveyed the illusion of reality.

In spite of daily practice, the art of making up is one that is most dear to the actor. It never loses its charm because there is that constant speculation as to whether his make-up on the

morrow will exactly conform to the make-up of today. He knows that, in this particular, no mistakes can be made, else their detection—and they will be detected—will bring upon himself, drastic criticism. Therefore, it would seem, that make-up is the first and foremost consideration of the dramatic art. Oftentimes, it makes the beautiful girl more so, by covering what may be a defect and the importance of make-up may also be seen in every day life as well, in fact, it seems to be an art which, from the very beginning of history, has been universal and those performers who specialize in make-up are assured of, first, gaining the confidence of the audience and, secondly, of accentuating their own confidence because of the representation of absolute reality. Below, a beginner's outfit for straight make-up:

1 Can cold cream.
1 Stick or tube of flesh grease paint suitable for your complexion.
1 Dermatograph pencil.
1 Can or stick of lining color to shade over the eyes.
1 Lip rouge.
1 Can face powder suitable to match flesh paint.
1 Box mascara.
1 Powder puff.
1 Baby brush.
1 Mirror.
2 Towels.
Brush and comb.
1 Make-up box or satchel.

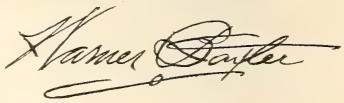
Cecil Holland

Is the Art of Make-Up Difficult

THE art of screen make-up is one that must be mastered by every actor, but the beginner makes a primary mistake until he learns that this art lies not in learning to apply grease paint, powder and mascara, but in knowing people. Only from the book of life can the actor learn types so that when he sits down before a mirror to make-up from a given characterization he has in mind a definite picture which he is trying to imitate.

In my latest picture, for instance, I play a dual characterization. An officer disguises himself as a notorious crook. Before I could make up for the part I had to know something of the type of man I was to portray. Then the problem of using putty to change the shape of my nose, of inserting dental plates which would make my jaw one-sided, of inserting a wad of cotton gauze in either nostril to enlarge the nose, of painting on a livid scar after the skin had been drawn together with court plaster, and finally of letting the barber trim my hair into an entirely different hair cut was comparatively simple.

The things that come out of the actor's make-up kit are minor aids. It is by mingling with men and women from every walk of life, studying their manner of living, their mode of thought and conduct and familiarizing one's self with their reactions and emotions in given situations that the actor learns to "make-up."



Make-Up

I THINK makeup is the most intricate of all things connected with the making of pictures from the players' standpoint. Once makeup is mastered the road is fairly smooth if one has real acting ability.

I believe many good players have been lost to the screen forever simply because they have used makeup that was not just right and therefore photographed so abominably that they were never given another chance. The camera is so tricky. It seems to have varying moods and it is difficult to take a person and at a glance know just what shades of grease paint and powder will be best and where needed.

There are certain people in the profession, of course, who are experts in the line of make-up, but even they are sometimes baffled at the way in which certain players photograph. Sometimes it is necessary to take tests with varied types of material used—the eye touched here one time; the chin rouged a bit; the nose powdered heavily or rouged at the tip. The result is only to be ascertained in the projection room the next day and then another trial made if it does not prove satisfactory.

In the next picture you may be doing a part very different from the one you have just completed. Therefore it is necessary to go through the "test" period again and find what is best for that particular characterization.

I think for the beginner, learning makeup is even more trying than searching for jobs. There is no way of practicing, for the camera is the only judge and one must wait its favor.

Enid Bennett

ENID BENNETT

My Idea as to Make-Up

VERY often, two persons using the same number grease paint, or the same powder, will obtain entirely different results. Why? Simply because a person with a ruddy or dark complexion requires a lighter flesh or body paint than a person with a light complexion.

It is, therefore, very difficult offhand to tell you what number grease paint you should use, as this can only be determined positively by screen tests, that is, by studying your own face, its shadows and high lights, as it appears for you on the screen.

Myself, being of rather a ruddy complexion, have found that Leichner's Grease Paint No. 5, mixed with No. 6 of the same make, gives me the best results. On top of that, I use a rather light powder (Poudre Java—Rachel) made by Bourjois (Paris).

If your skin is dry, apply a little cold cream before using your grease paint, but don't do this if your skin is naturally oily, as it then has a tendency to keep the make-up too greasy.

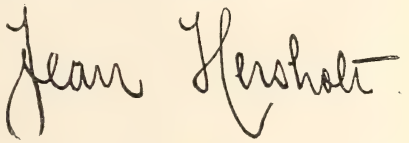
Don't apply your grease paint too heavily, but be sure to blend the paint evenly over your face and neck, then pat the face lightly all over with your fingers. This prevents streakiness. The lining and shading of the eye is another subject that should be studied by each individual, and I claim it is impossible to give any set rule as to how to shade your eyes, in order to obtain the best results possible photographically. Of course, if a person is puffy or full over the eyes, it is necessary to blend a dark shadow there to overcome it, but to explain just how heavy this shadow should be or how much space it should cover would be of no use, as each subject, as a rule, is different.

For my shadow color, I use a reddish brown grease, a mixture of black and red. When applied lightly it gives a nice, soft shadow. I use the same color for wrinkled or hollow cheeks. If your eye lashes are heavy and thick don't line them at all. The medium of a so-called "straight" make-up is only to bring out good points and subduing defective parts of the face. Oftentimes, a make-up is spoiled by perspiring too freely, which softens it and makes it appear spotty. A good way to prevent this is to apply a thin coat of "Carmeline" on top of the grease paint and before powdering. Put the "Carmeline" fluid on lightly and evenly with a small sponge, without making a mark in the grease

JEAN HERSHOLT
In a Series of Studies

paint. When the Carmeline is dry, powder freely. The make-up, in playing different character parts, is, to my mind, after all, only secondary to the facial expression. What is the use of trying to paint another face on top of your own if you don't inject a soul into the character you portray. Study, dream, act and walk the character you are playing. Before starting to play a new character in a picture, frequently I lie awake for hours trying to think what small touches I can give such character that would be true to life. Marcus Shouler in Von Stroheim's new picture, "Greed," I played without a speck of grease paint on my face. I only combed my hair in a way different than usual. Herman Kraus in Constance Talmadge's "Pere Goldfish," I played with a close-cropped German haircut and a small mustache and, although I hardly used any grease paint in "The Goldfish," I can assure you that Herman and Marcus don't look a bit like each other on the screen.

After all, screen actors of today should make it a point to appear as make-up little as possible to the audience.



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Beauty Contests are O. K. as far as they go, but the cry in Hollywood as far as the newcomer is concerned is, "Give me someone who can act."

LUCIEN LITTLEFIELD
In a Series of Characterizations

Is Make-Up an Art

MAKE-UP is the actor's stock in trade. His make-up box is his kit-of-tools, his face the raw material. Every beginner in motion pictures must study make-up as the law student studies Blackstone if he is to win success in films.

Poor make-up has ruined more new actors than poor acting, in my opinion. Many a screen aspirant has joyfully taken his first film test only to discover that he looks terrible on the screen. It largely lies in the make-up.

Too heavy lips, too heavy eye-brows, too white a make-up for certain types of faces, will doom the actor in the eyes of the public, although the public does not know what is the matter.

The most difficult part of make-up is that one can not be instructed in making up himself. Of course, an experienced hand can tell a novice how to apply the grease paint, powder and rouge, but every face, being unlike all others in some respects, must require a make-up different in some effects than any other.

Heavy lips will enhance one face's appearance and ruin another. Too dark eye-brows will often make an actor appear "stagey." Over make-up is a common evil.

During the part I played in a late picture, it took me four hours to put on my make-up. I was playing the role of a hunchback, the court jester, and had to spend hours in curling my beard and hair, and giving new contour to my nose.

For the actor who plays character roles, over make-up is an easy failing. Too many character actors rely too much upon whiskers. All the gray hair in the world glued onto the chin will not make the wearer an old man unless the rest of his face corresponds.

Mustaches, beards, broken noses, sabre cuts, bullet wounds, various scars and bruises, black eyes, bald heads and various other disfigurements all come under the head of make-up on the screen, and it is a study to equal chemistry, with as much room for fatal mistakes.

Lucien Littlefield

DAVID DUNBAR
Showing Seven Consecutive Stages of Make-Up

Is Make-Up Really Needed

THE average member of the public is under the impression that the screen actor uses make-up to beautify his appearance, which supposition is entirely wrong. For instance in a straight make-up, it is used because each piece of film called a "frame," could not be retouched like an ordinary photograph. The make-up destroys facial blemishes.

Usually a good grade of face cream is used, covering the face with a very thin film of same, which makes a foundation for the grease paint and also an elastic surface which prevents the completed make-up from cracking.

A stick of grease paint is then used, varying in color according to the character being portrayed. The grease paint is then rubbed evenly over the face and patted in with the finger tips, which does away with streaks. Attention of this sort must also be given the ears and rear of neck.

A dark pencil, technically known as a "liner," is then employed and this requires skill and artistic ability in the handling as for instance, if one applies the "liner" too lightly or too heavily to the eyes, it at once destroys the quality and character of the person and will look ridiculous and destroy all the expression. So extreme care must be taken with the eyes.

A very fine face powder is next used which, if improperly applied, will destroy the make-up, so it has to be tapped in gently. The color to be used varies according to the character to be portrayed and the quality can only be determined through experience.

The lips can portray as much expression as the eyes and great care must be taken not to destroy the original outlines by overlapping or making the lips thinner. Most actors never use a lip stick or, if they do occasionally employ one, very lightly because the lips are already dark and have natural photographic qualities.

To complete the make-up, brush off gently with a very fine haired brush, which evens the surface and brushes off blotches of powder generally.

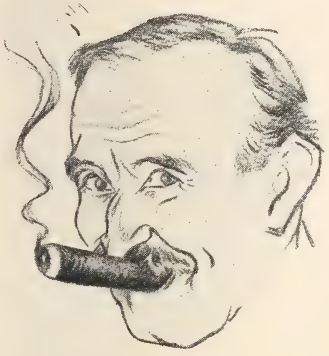
You are now ready for work.

David Dunbar

Melbourne Spurr

BRYANT WASHBURN

The First Law of Make-Up



THINK of your face as the painter thinks of his canvas and paint it accordingly. That is the first law of make-up.

An eye for drawing is the first requirement of the painter; it is equally essential to success in the field of make-up. The painter works on canvas; the make-up artist uses his own face as a background.

Study your face. It is always with you. Analyze its elements. There are certain basic features, such as the size of your face and the color of your eyes that cannot be changed. First of all, study the possibilities and limitations of your facial canvas.

Before a single daub of grease paint goes on the face, the artist shuts his eyes and visualizes the character he wishes to produce. Every detail of this character face is mentally conjured up before the mind's eye. Then the face is consulted to see how close it approximates the character face desired. The deficiencies are noted and the artist proceeds to fill in the missing elements.

Too often the student of make-up believes that a gray wig, a few wrinkle lines and a stimulation of false teeth produce an old man character. The student argues that there are old men who have such characteristics.

This is not enough. It is necessary to produce the public's idea of an old man. This is a composite of many impressions and the characterizations of all old men must be stressed.

This is even more true in creating national or racial types. A black wig with a feather does not make an Indian.

Not every one can succeed at make-up any more than all the world can win success as a painter of portraits. Natural ability —the eye for drawing and modeling—and keen observation are the necessary requirements.

Thurbon Robert

Edwin Bower Hesser

ESTHER RALSTON

How to Secure a Good Photograph of Yourself

GIRLS with movie ambitions located away from New York and Los Angeles, always face the difficulty of having photographs made which will show their photographic value to advantage. I can speak with authority in this matter, because girls all over the country who are "movie-struck" know that I regularly photograph every movie star of any importance and almost the first thing they do upon their Hollywood arrival is to come to my studio.

It is difficult to realize what poor photographs are made of some of the loveliest girls. A little beauty from Philadelphia, who had been photographed there by one of the leading society photographers of the city, arrived in Hollywood with two hundred photographs—all ready to deluge the casting directors of motion picture studios. For two weeks she went from studio to studio—casting offices looked at her photographs, but they did not want to even put them on file, because they were dark and shadowy, and did not indicate in the faintest degree how the young lady would photograph beneath the glare of the Kleig lights in regular movie work. She finally came to me—told me how much she had spent in Philadelphia getting these photographs, and how heartbroken she felt at her reception by the casting directors.

"I've made up my mind that a girl cannot get into the movies unless she has a pull," declared the Philadelphia girl. "The assistant casting directors hardly bother to talk to me—and I haven't seen a real chief casting director myself."

Looking at the girl (who was really beautiful, and who has since made quite a success in Hollywood) I could not believe that anyone would give her the cold shoulder. Then I compared her Philadelphia-made pictures with the girl herself. In the show case of a society photographer they would have undoubtedly been called pretty. But they did not even begin to indicate the flashing eagerness of the girl's eyes or her sincerity. They showed merely a mouth perfect in outline—but with none of the tenderness, the romantic beauty of the real mouth, which changed expression with every word she said. Her hair, which was really a soft, light brown which even in ordinary daylight had a delightful sheen and showed every soft wave, had been

Hazel

DIANA HUGHES

rendered meaningless in the photographs, which showed it an absolute lifeless black.

I made some pictures of this girl, she went around to the same studios, and assistants who had hardly noticed her existence before almost invariably took her pictures in to the chief, resulting in an interview for the girl with the casting director himself. The new pictures showed that the girl's hair was radiantly beautiful under artificial light, it brought out all the beauty of her eyes, her nose and mouth—and had caught the romantic loveliness of her expression. It was easy for even the assistant casting directors to see that she was "screen material" and that the casting director himself would not be wasting time seeing her.

What was the secret? What made her new photographs so much more valuable than the old ones, made in Philadelphia?

"Make-up" is the answer. Instead of photographing her as most society photographers insist upon doing—without a bit of make-up, I had shown her how to put on a regular motion picture make-up, and then I had used, in making my pictures, the same kinds of lighting generally used on motion picture sets.

For the benefit of girls all over the country that cannot get to Hollywood, but want to find out right in their own home town whether or not they have photographic value, I am going to make some suggestions.

First of all, locate a photographer who uses entirely artificial light in his work. Daylight made pictures, however well made, are almost valueless to determine screen photographic values. Explain to the photographer that you merely want to find out how you photograph with motion picture make-up. If possible, wear an evening dress showing your arms and shoulders, but avoid using draperies. Unless a draped picture is made by a real artist it generally tends to make the girl who is posing self conscious, and in making these tests, you must try to be absolutely "at ease."

Before you go to the photographer, pick out in the movie magazine several pictures of some star you resemble as to general facial type. Ask the photographer, just as an experiment, to try and duplicate the lighting. If you select my pictures—and they appear in nearly every issue of the movie magazines—the photographer can quite easily copy the lighting, if he arranges you in a pose identical with the picture selected.

Now comes the problem of make-up. You should endeavor

Edwin Bower Hesser

ALICE TERRY

to secure the following list of materials from your druggist. If he does not carry them in stock, he can order them for you from his wholesale house. There may be a little delay, but it will pay you to have the right outfit.

½-pound box theatrical cold cream.
1 stick of Leichner's No. 2 grease paint.
1 can of Leichner's theatrical powder, pink.
1 stick of Stein's No. 18 carmine liner.
1 box Mascarillo.

This whole outfit, in Hollywood, costs only $2.10. You can use any kind of good cold cream, instead of getting the theatrical variety, if you prefer. And if you already have Mascara, and know how to put the kind you have on your eyelashes, you need not purchase "Mascarillo." But the Mascara must be black, not brown, whether you are a blonde or a brunette.

First of all, carefully cleanse your whole face and neck with cold cream. Do it gently, avoiding any undue friction that would bring color to the surface of the skin. Carefully remove the cold cream after cleansing the face.

Then take a stick of the Leichner grease paint. Rub some of it on one cheek only, to experiment. Blend this on the cheek, to get an idea as to how much is needed to cover your skin. Avoid using too much—just enough to cover the flesh, and give the grease paint color instead of your own natural color, in the right amount.

Then go over your entire face, except over the eyes, between the eyebrows and eyelashes, which should never be covered with grease paint. After you think you have a smooth coating, take the stick of Stein's No. 18 carmine red liner and make up your lips.

Now you have the grease paint on your face, and your lips shaped. The next step is to put mascara thoroughly on your eyelashes, being careful not to get them matted. If they do mat, separate the lashes with a toothpick. The final touch, before putting on the powder, is a shading over the eyes of a fairly dark pink color, obtained by using a little of the Stein's No. 18 carmine liner again, blending it carefully over the eyes. Do not get it too dark.

Now you are ready for your powder. Pat it on smoothly with a velour puff. Do not rub it. With proper grease paint foundation, your skin will "take" just the right amount of pow-

THE ART OF MAKE-UP

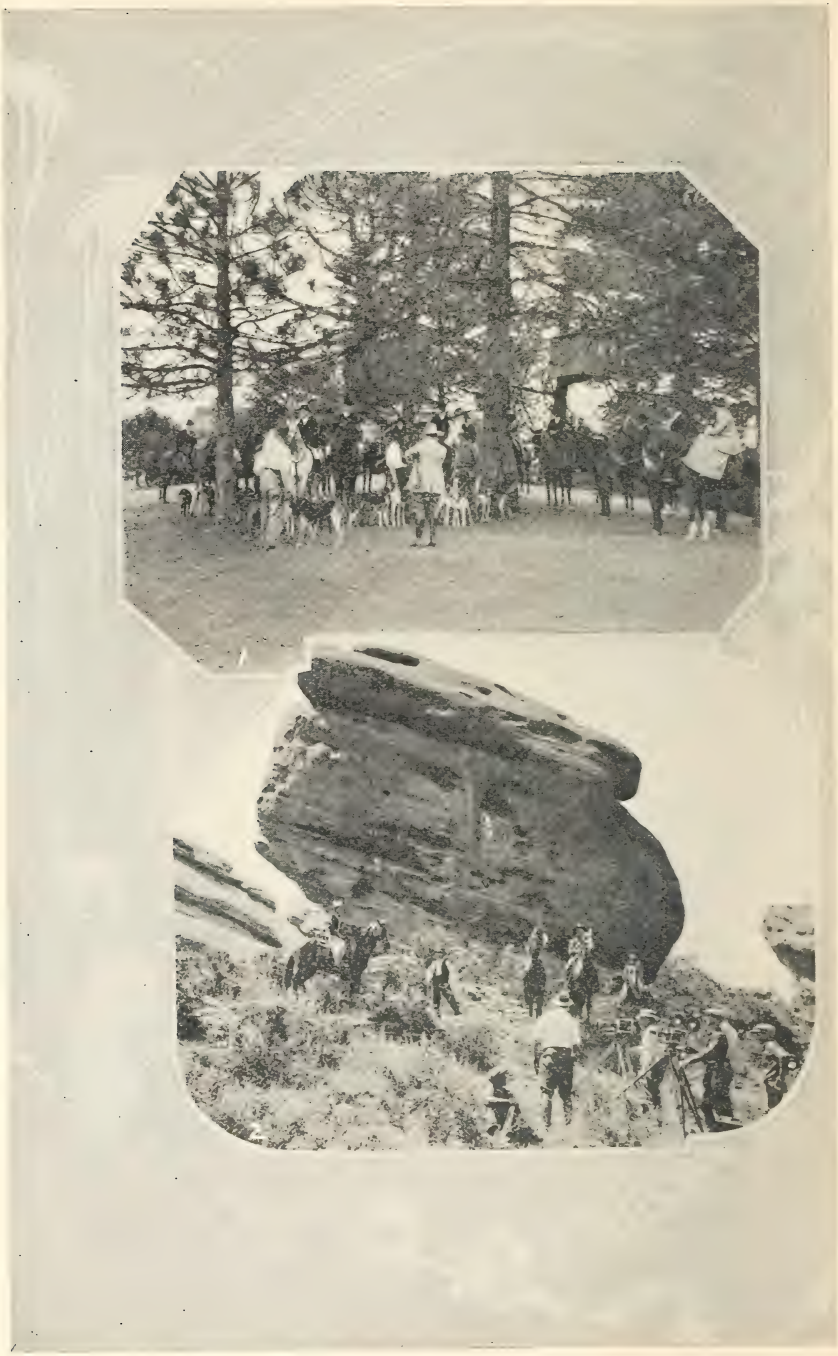
1. Clean face and neck
2. Mascara eyelashes thoroughly
3. Shading the eyelids
4. Brush off gently with rabbit's foot
5. Shaping the lips

der—so put it on as thickly as you like, brushing off the surplus gently with a baby brush, or a rabbit's foot. Try to avoid getting powder on the mascara covered eyelashes. If you do, touch them up again with mascara.

After getting your hair in the most attractive shape, you are ready for the photographer. If he co-operates with you, and will copy pose and lighting of some screen star you resemble in general facial characteristics, I think the result will tell you quite plainly whether or not you have photographic value in your face.

* * *

Screen Tests—Studios and casting directors will make the necessary screen test gratis if interested enough in the applicant, so why go to the unnecessary expense of having a test made which in all probability will never be seen by the people who can do you any good.



ON LOCATION

1. In the forest taking a hunting scene 2. Taking a western scene on the desert

The Location Manager

LET me say at the outset that I have the hardest job in the studio!

I know that is going to raise a sarcastic laugh from the heads of other studio departments. But I ask you, what other man on the lot is called upon, generally in a hurry, to supply a Gothic castle, or an Italian sunken garden, or a Chinese hanging garden, or a desert oasis, or a tropical Paradise Isle, or the topography of the sub-Polar basin

Not one of them! Yet those demands are made of me in the same unemotional manner in which you order a T-bone steak from the butcher! Don't think that I'm complaining; it's my work and if I didn't like it I wouldn't be doing it. The work is tremendously interesting, for it is ever-changing.

While the work of the location manager will never be free of problems that exasperate, and demands that sometimes seem impossible to meet, yet it has grown considerably easier during recent years through the perfection of system and the spirit of mutual co-operation that now pervades the studios.

The fact remains that to be successful in this day and age as a location manager, one needs to be a combination of diplomat and bulldozer, an efficiency expert, a walking directory of every point of interest in the state that can be used in pictures and a man with a wide circle of friends and acquaintances in every walk of life in the city and county of Los Angeles.

Those are the essentials in this game—those, and the rendering of a full measure of hard work, ungrudgingly; the ability to overcome obstacles, and painstaking care in attention to details. The location manager must be able to see with the eye of the camera and give sympathetic interpretation to the requirements of the director.

It is only through the possession of these qualities and experience that the location manager is able to co-operate successfully with the other departments of the studio in the creation of increasingly better pictures.

Fred W Harris

The Art Director

BY APPROACHING screen settings from the standpoint of the pictorial artist and not the architect, leading art directors are revolutionizing the building of photoplay backgrounds.

Heretofore, the majority of art directors have been architects rather than artists. The setting has been made all-important and constructed with no thought of the action to take place within it later. When it came time for the director to make his scene he had to arrange his characters to fit the setting, thus, unwittingly making the dramatic action subservient to architectural design.

In building our settings around our characters, instead of first constructing our setting and then forcing the players into it, we depart radically from the established method of interiors. We are substituting for the old method an arrangement which aids and intensifies the movements of the actors—we concentrate the attention on the dramatic interest.

We also study our backgrounds, not only for pictorial composition, but for the relation of their tonal values to the figures. In so doing we attain a proper pictorial effect. How many times have audiences commented on a supposedly highly dramatic scene in which, directly back of the central figures a swinging bird cage or a fluttering window curtain distracts the attention. We avoid that.

We are applying to our screen pictures the same laws and principles that the old masters applied to their paintings—laws which are as definite as those of physics and mechanics.

Our new school of screen artistry in settings considers also the lighting of our pictures, for on the camera's sensitized film we can paint with light and shade as the artist paints with pigment upon canvas.

It is obvious that, to get the best results, there must be the closest co-operation and unity of purpose between the director, author or scenarist, cameraman, electrician and supervising artist.

Wilfred Buckland

The Construction of Settings

DOUBTLESS the average moviegoer seldom gives a thought to two important things necessary in building moving picture settings. Those elements are "Where is the camera?" and "Where is the lighting coming from?"

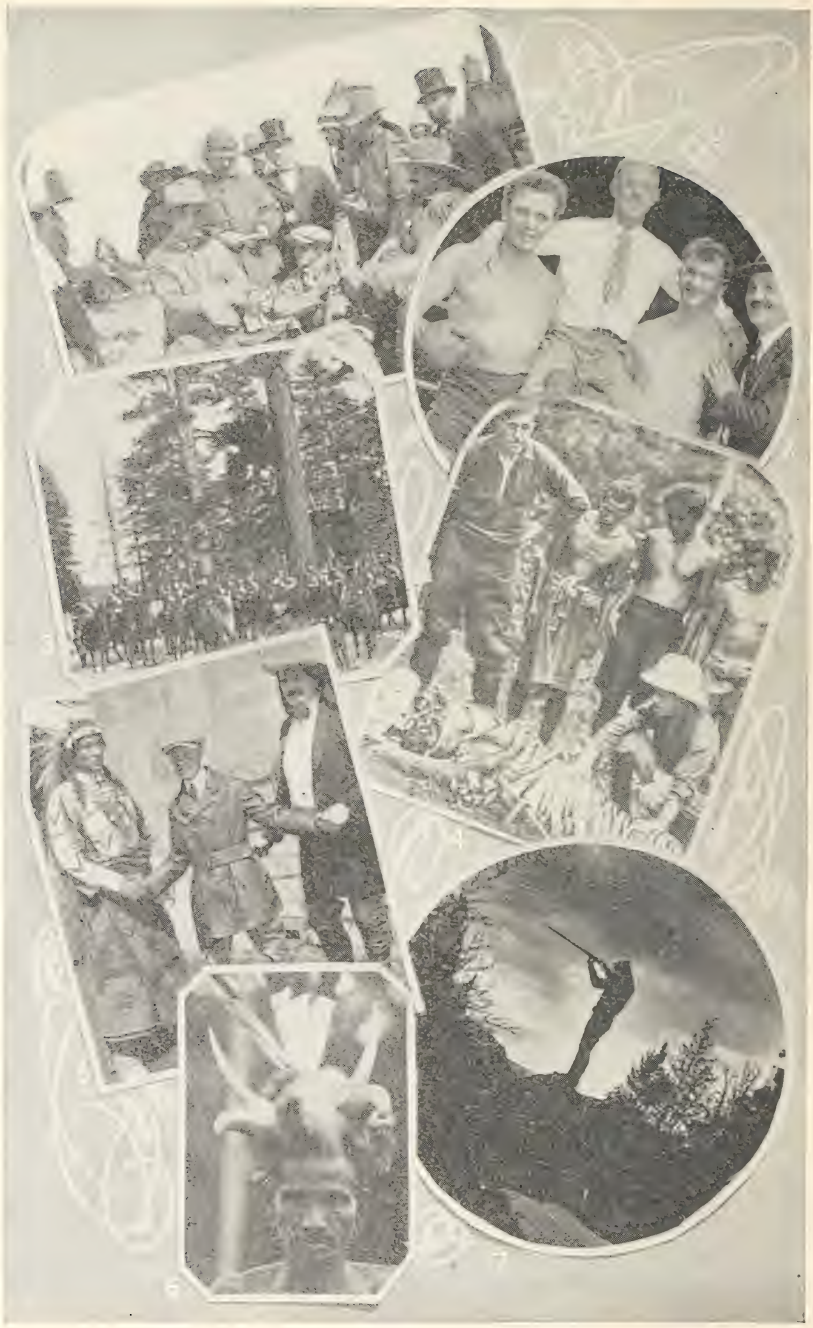
If it were not for these two things moving pictures could just as well be taken in people's homes, in actual hotels, cafes and whenever the action calls for a location. All construction is planned out with these in mind, and that is why in ninety-nine cases out of a hundred, an interior scene in a picture is actually built to order. As a matter of fact, the majority of exteriors are also built—streets, city corners, elevated tracks, subway stations, etc., because it is easier to build a street in the studio and place the actors and the action in it, than to contend with the traffic, and the crowd of curious onlookers were the scenes taken in a real location.

Moving picture construction is as different from that of the stage as day is from night. On the stage practically everything except the props is left to the imagination. In moving pictures, because it is not necessary to take the scenery around from place to place, much more realism can be obtained. Movie construction is more like actual building of houses, etc. The only way in which it differs is that in a movie set those extra studdings, underpinnings, strong joists and foundations which would be required by a town building inspector, can be left out.

Sets are seldom used over and over. Practical studio managers and technical men have found that it is in the long run more economical to "strike" a set after it is finished and build the new one all over again, than to dismantle and go to the trouble and expense of storing.

Most of the larger studios make their own sashes, doors, panels, etc., from raw lumber worked through their own shops. Flat walls are built of composition wall board, which for convenience is mounted on standard size "flats" about the height of an average room, and four feet wide. Then the paper hangers do their work and the "set" is ready for the special drapery men and property men who complete its decoration.

Thos J Briesley



SCENES AND CASTS OF DIRECTOR EDWARD LAEMMLE

1. Cast of "Buffalo Bill"
2. Laemmle, Rawlinson and cast in "The Victor"
3. "Winners of the West" riders
4. South Sea cannibals he filmed in his famous travel picture.
5. Laemmle with Duke Lee as "Buffalo Bill," and one of his Indians
6. Deer head, a trophy of the chase during a Laemmle serial
7. The director poses as Kit Carson in a silhouette flash

A Day in the Life of a Director

CONSIDER the lordly director, who sits in a soft chair and berates hard-working actors through a megaphone. This is the picture of him one gleans from magazines; from plays, and from the general popular superstition as regards the man who translates script into pictures.

It starts at about six-thirty in the morning, when the alarm clock shatters his sleep. He jumps out of bed, grabs a bath and a shave (if he has time), leaps into his clothes and, dashing from home, hustles to the studio, fastening stray buttons in his mad rush.

There are sets to look over—properties to be checked and then the script scenes for the day to hurry through a couple of times, noting any little extra idea that may occur. By that time the property men and grips begin to arrive, and usually a cross and sleepy director. A conference—another general checking up, and then actors begin to drift in. Makeups are examined, a few tardy performers roundly cussed—and then the electricians set the lights. The cameraman kicks because the light is yellow; the director soothes him, demands more and better lights —the chief engineer appears on the scene and straightens out the problems—and then shooting begins.

Then home—a hurried dinner, and two or three hours on the script, writing new titles, checking over the work for the next day—and devising, as aforesaid, means and methods for getting in a few extra scenes.

All the time the director worries for fear he'll go over the estimate on the picture. In his dreams he worries for fear he'll take longer to shoot than the schedule calls for.

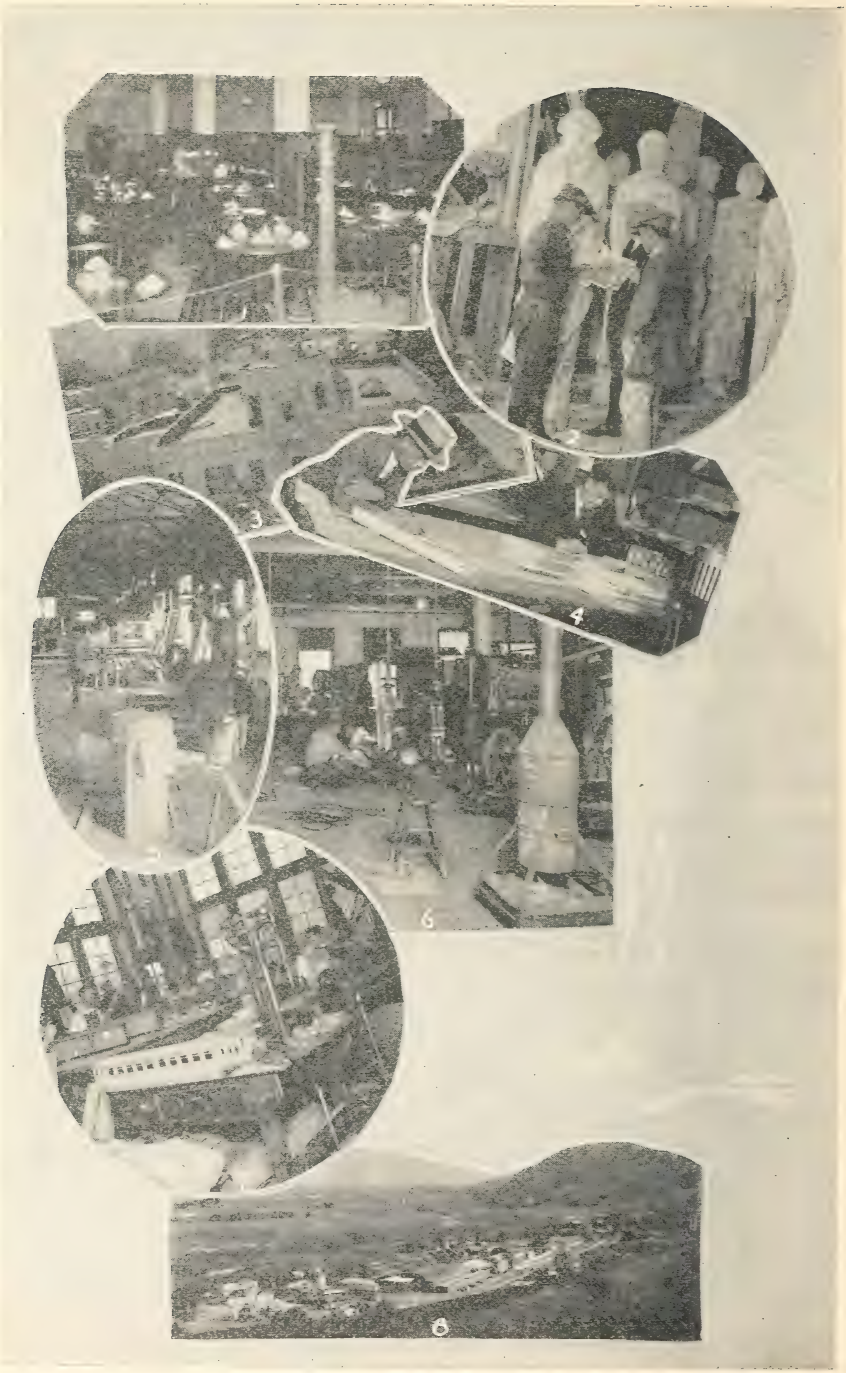
Occasionally there are variations—work from sun-up to sundown on a hot desert—or in woods where the light is so bad it takes hours to get a few scenes—while the overhead soars!

And when all the turmoil is over, the picture is cut, shipped to the exchanges, and distributed, the exhibitors all give him the following tribute:

"The picture may be all right—but our trade wants Westerns!"

Edward Laemmle

Universal Director



UNIVERSAL CITY

1. Studio cafe
2. Sculptors in plaster shop
3. Executive building
4. Drafting room, technical department
5. Wood mills
6. Electrical repair shop
7. Machine shop
8. Birdseye view of main stages

The Cameraman

THE whole purpose of a motion picture is to present drama—the photography is merely the means of presenting it. If the means is allowed to dominate, you get picture but not drama.

The cameraman must read the story he is to photograph and must visualize it from the dramatic standpoint and the psychological standpoint as well. Then he must adapt his photography to match the moods of the story. If the spirit of the scene is gloomy, cold, dismal, his photography must express that mood. If he does not possess that dramatic understanding he cannot co-operate in the fullest sense with his director.

However, there are other factors beside the dramatic instinct that are necessities in a good camera man. A thorough technical knowledge of the medium and its possibilities and limitations is assumed in the case of any expert and in the cameraman this includes many requirements that the public never think of.

There is, for example, the matter of spacing. He must know when the director calls for a "long shot" where to place his camera so as to take in the biggest portion of the setting and what type of lens to use—for spacing varies with the lens. He must know when a "close up" is required whether conditions demand that he move his camera up to within a few feet of the actors or to use a long-focus lens.

Then there is lighting, one of the most fascinating phases of motion picture work. Here again, character and mood play an important part—cold, hard lights for drab, dismal scenes and soft, diffused lights for gentler humors. And when it comes to lighting the actors themselves, the variety is almost unending. Different subjects require different methods and the expert camera man plays with his lights as a painter plays with color or a poet with words.

There are, of course, certain fundamental principles of lighting that must be observed, but beyond that it is a matter for the individual camera man's feeling for it—and, again, his dramatic sense.

Cameraman for Wm. De Mille Prod.

PARAMOUNT WEST COAST STUDIO LABORATORY

1. Inspecting film
2. Engineer's room
3. Patching room
4. Special drum for color film
5. Cutting room—matching positive and negative
6. Drying room
7. Exterior of Paramount Laboratory
8. Developing room

Something About the Cameraman

THE greatest action ever developed from the greatest plot ever written by the best actors and the best director in the business would mean nothing if the cameraman was not efficient enough to record it properly, so it isn't exactly egotistical to assert that the cameraman is a very important unit in motion pictures even though the public never knows much about him. If the photography is good, people seldom notice it but if it's bad and one's eyes smart from looking at a picture intently then the cameraman gets all of the credit in the world—for being terrible.

Truthfully, one of the greatest advances made in motion pictures has been that in photography and it is not braggadocio to say that today the photographic artists of the world get more ideas from the motion picture than from any other source. Motion picture photography has become foremost of the commercial arts because of hard work and careful study on the part of a few men who have seen the possibilities for the development of screen photography and have been tireless in their efforts. Perhaps the motion picture is perfect photographically more than in any other sense, yet there is much to be done in the future.

People often ask if eventually the screen lighting will not be exactly like natural lighting—people in a room, for instance, being lighted through the one window of the room. It does not seem that this condition will ever arrive. What the screen loses in voice it must make up in gesture and traveling as it must always, at a steady, fast rate, there must not be anything lost that will aid the plot and the development of it. Furthermore, it seems more important to photograph scenes advantageously from the angle of the subject, and the audience, too, rather than to be just correct in lighting. Every day we come closer to photographing scenes as they really are but never will we discard the art of photographing people and objects in the backgrounds for certain pleasing effects.

Some people have the idea that the cameraman must merely know how to turn a crank steadily, after he focuses his lenses and loads his film magazine. Such is not the case. The cameraman today must not only be a master craftsman so far as his photographic apparatus and its use are concerned but he must

be a master of lighting. He must know how, by the use of reflectors, to switch the natural rays of the sun to suit his purpose, to bring light where there naturally is none, to high light and graduate the natural rays, as he wills. He must know the absolute values of various types of manufactured light. He must know how close lights may be set to an object to get an accurate photographic result and he must know how many lights he can use for photographing at a certain speed. He must know how to eliminate cross shadows when rays of light strike objects from several different sides and most of all he must master the art of making an object appear to have three dimensions when it really has two. He must be an artist in every sense of the word. Unlike the artist he may never have to draw anything or model anything from clay or wax but he must know the value of light and shade and of composition. He must know how to mold a face or figure, how to overcome natural defects consistently and to photograph things to their decided advantage.

The cameraman cannot retouch his negative and because of the present day vast fortune invested in every production he must be accurate. An alibi wouldn't save an expensive scene incorrectly filmed. He must be positive of every move he makes before he has a chance to see how it will look. He must visualize accurately in order to photograph accurately. And he must work quickly. When a motion picture director orders a thousand people for certain scenes and all of the scenes must be completed in a certain time the cameraman must make the best of the situation and get the best results always. He can't take all the time he should, in many instances.

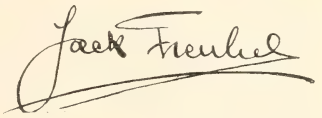
Some day motion pictures are not going to be made on schedule. When this era arrives the cameraman may show the world many photographic advances he hasn't been able to thus far because of the handicap of time.

NORBERT F. BRODIN
A. S. C.

The Essentials of Still Photography

A GREAT many persons, in the business and out of it, forget that the still room is also a stage where the features, in absolute repose, must express the artist's personality. A still photographer also becomes, automatically, a Director of the highest order. Above all, he must understand the art of repose and relaxation and infuse naturalness into his photographic subjects. In other words, the photographs which go out to the public in publicity matter must have a tremendous appeal because, it is on the value of photographic publicity, that the success of the picture depends. The public sees the still photographs long before it sees the picture itself. I need only call attention to the fact that Casting Directors and others must depend upon the value of still photographs to determine the value of applicants to indicate the importance of photographs to the business itself. Therefore, the still photographer must be a Director within his own sphere, he must have an idea of dramatic expression, of repose, of naturalness and photographic technique and quality because, of all the arts, it is most difficult to please subjects in photography. They can always find a blemish somewhere and a photographer who generally pleases universally, may be called a thorough artist within his own domain.

They work hard for the success of their picture, for the still must sell it to the public. The still careraman should read the story, then the continuity of a picture.



Chances for a Beginner in the Camera End of Pictures

EXACTLY the same as in any other portion of the industry. Good camera men are extremely scarce, and, of all branches of the business, photography is the most difficult.

A photographer must have a knowledge of still photography.

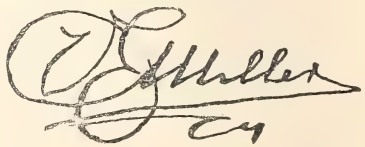
Unquestionably, the beginner should have a knowledge of studio work. First he carries the camera box and gathers the negative and takes it to the laboratory. Gradually he familiarizes himself with these branches. He assists in setting up the camera; in this way he begins to understand camera angles. He sees the photographer panorama with the camera, oftentimes taking in the entire set and people, yet never losing them for an instant from the camera range. He begins to understand the proper moment to begin grinding to secure the best dramatic expression of the characters.

B. F. Reynolds

* * *

How to Make Work a Pleasure

IN our outfit, we have lots of fun. We try to laugh ourselves so the world will laugh with us. In great measure, we succeed, therefore we are happy. My greatest interest lies in photographing "Hoot" Gibson. I follow him around like a shadow. I plant a camera in front of him and he starts and I start. Then again, we have a good deal of music on the set. If we don't somebody can always whistle. Maybe, when I smile, Hoot smiles with me and I always smile with him for he can't help looking at me everytime he looks at the camera and things must always be right. If nobody smiles the Director is always smiling for he is big, genial good natured and he always has a joke. That's my life and I like it. Can you blame me?



Slow Motion Photography

SLOW motion photography presents to me the most interesting as well as the most scientific cinema discovery since the very beginning of picture making. The scope it covers is wide beyond conception; its educational value is unlimited and I firmly believe it will prove in a short time to be the greatest and most effective method of teaching. The possibilities of the various ways in which it may be further developed, are overwhelming.

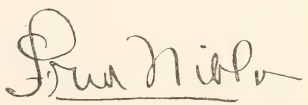
Each year the screen comes to mean more in an educational way. It is a natural guide, for it has been proven conclusively that the eye carries a more definite impression than the ear. We may hear a thing and forget it. But rarely do we see an object and not have it make a deep stamp upon our subconscious as well as our conscious minds.

As an illustration of the great scope of slow motion photography take for example, a hospital clinic. During the performance of an operation the students in the back of the auditorium, those sitting in the balconies and galleries are able to hear the lecture accompanying the operation. By slow motion pictures even a more vivid impression of what is taking place may be given than the naked eye could possibly discern, for slow motion photography shows the act at such a rate of speed that not even the fraction of a move is missed.

Think of what it would mean to a group of medical students to be able to go into a projection room and there see an operation performed in the most minute detail, to be able to view that operation again and again, until they became letter perfect in their special line of surgical work. The surety of that camera picture would mean more to them than all the lectures they might listen to during a lifetime.

A child's school lessons might be made most attractive to him by teaching with slow motion pictures. Getting him interested and then by repetition he could acquire that which might be difficult for him to learn otherwise.

Slow motion photography could actually teach one of the intricacies of any sport in the world.



FAMOUS CINEMATOGRAPHERS

1. Virgil E. Miller
2. Norbert Brodin
3. Tony Gandio
4-5. Guy Wilky

The Real Meaning of Motion Picture Photography

IN the final analysis, photography is the medium by which the entire history, art, drama, ensemble of motion pictures is conveyed to the public. Probably, there is no branch of scientific art which requires so much experience, such continuous effort, such painstaking detail as does the proper direction of the motion picture camera. It registers artistic detail which cost thousands of dollars, dramatic interpretation priceless beyond money; in fact, it is the last unchangeable medium of expression. Therefore, the risk, the work, the effort, the thought of the motion picture photographer is almost beyond expression. As a matter of fact, the photographer occupies a field by himself and one in which he cannot ask for assistance. No one can help him. In a moment of deep distress and doubt, he cannot even apply to some wonderful still photographer, because the two lines of endeavor are entirely different. He must, therefore, be a law unto himself. He must originate, invent, experiment until he is secure beyond doubt and the whole proposition remains to be shouldered by him and he is responsible for results.

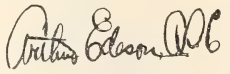
Almost every responsible motion picture photographer has, or should have, a sort of miniature stage in his home and a miniature equipment of lights in order to do his experimenting. In this manner, he can be reasonably sure of the larger results to be obtained in the studio on the following day.

Can you picture a set that cost thousands of dollars in material, wages and labor, covering a tremendous area of ground; a set of a new, unique and fanciful aspect and architecture, every angle of which must be photographed accurately in order to get the value from this tremendously costly creation. To further accentuate the difficulty, this square, let us say, is filled with people in costume which cost many thousands of dollars, and which, to save expense, are to be employed for one day only. The photographer comes to this set and adjusts his instruments and, suddenly, the magnitude of the undertaking strikes him with brutal, merciless force. His camera appears to him suddenly to be so very insufficient to secure all this architectural beauty, action and dramatic and photographic color. Then again, he is required to invent new dissolves, new forms of

what is technically known as "trick" photogra
tor may have a wonderful thought. Some new a n
of Fade may serve to get over a symbolism and it then becomes the duty of the photographer to secure that effect and it may so happen that he has never attempted such a feat before.

He goes home, probably exhausted after a terrible day's work and then begins experimenting again in his laboratory. He has promised to secure the effect, and secure it he must. There is practically nothing impossible to the camera. It is only a question of absolute, scientific knowledge in which no mistakes can occur. Perhaps the effect may resist his best efforts. Perhaps, like a flash, the effect may come to him. It all rests with the individual photographer.

I have often been asked about camera angles. Camera angles are purely mechanical. They mean the shifting of the camera to various positions on the stage. The fundamental principles of photography are to be learned only by actual studio experience and a close and interested observation of a first-class photographer. Motion picture photography is so different from any other branch of the art that cut and dried rules are impossible to give. Anyone can, after some experience, become a photographer, but no one, save after years of interested concentration, experimentation and study, can become the sort of photographer into whose keeping can be placed the photography of a spectacle that costs One Million Dollars. A good photographer must continue to improve. All branches of scientific research should interest him, but more particularly chemistry, physics and kindred sciences. Photography changes frequently. It would seem that no branch of scientific knowledge has so much latitude as that of photography and the man who stands still, having gained a smattering of photographic knowledge only, is the man who will eventually retire from the business.



What Is a Screen Test

A SCREEN test consists of two or three hundred feet of film taken to determine both your dramatic and photographic value. Screen tests are more difficult for the one to be tested than even a dramatic performance. It is the supreme test. You are told to go upon the motion picture stage and you don't know what you are going to do. You are told to portray a certain emotion. You have not previously worked up to that emotion. At the moment, you are not any part of a story that is being screened. There you are seeking to do something surrounded by the most tremendous obstacles. Probably, you are nervous. The environment is new. The director is new to you. You come on, the camera starts turning and you do something, under the stress of nervousness and indecision, which must be the supreme judgment of your future and your work. Screen tests are nerve wracking, heart breaking things which are over in a moment or five minutes and, upon them, depends a tremendous hope, ambition; in fact, every emotion is concentrated in those few brief minutes.

Probably, of all departments of work, screen tests are the most trying. They are like first nights upon the stage, only more so and, strange to say, every great artist has probably felt, in a screen test, the most nervous, highly strung moment of his or her life.

Mary Beth Mayford

MICROSCOPIC MOTION PICTURES

1. Louis Tolhurst shooting insect pictures.
2. The smallest stage in the world (the eye of a needle).
3. Louis Tolhurst, inventor of the "cool light".
4. Explaining the marvels of microscopic photography to Sol Lesser

Microscopic Motion Pictures

A "FIRST PERSON" account of the introduction into motion pictures of microscopic films is difficult to accomplish in modesty, for the recurrence of the personal pronoun "I" may reasonably offend the reader. However, it is inevitable that it shall enter here, for, it seems, nobody but the writer has been sufficiently enthusiastic on the subject to bring experiments and endeavor to the point of success. Much enthusiasm must be engendered to last through eight years of quite unrewarded endeavor to open up to the world of motion picture goers the marvels of the microscopic world—to unfold the mysteries that lie in the life that dwells in the depths of a drop of water and to disclose on the screen, in action, those humble creatures of burrow, breeze and blossom that affect, without our knowing it, our lives and to a degree that would amaze the general public.

One of the first difficulties that lay in the path of success was to devise a light that would be sufficiently powerful and yet sufficiently devoid of heat to permit the creatures photographed to function normally. On account of the great brevity of the photographic exposure of the motion picture camera, speeded up to catch the elusive motions of insects, the light had to be increased in brilliancy. To increase light energy was to increase the heat and that killed the creatures under inspection. A cool light had first to be perfected and then adapted to the microscopic motion picture apparatus. This latter had to be so adjusted that the same operator—myself in this case—who posed the subjects, photographed them also. This apparatus, complicated as it necessarily had to be, must also be capable of instantaneous action, for a spider about to spring upon a fly isn't subject to a director's commands, and the apparatus that would catch him in the act must obviously be quicker than the fly. Since all action of microscopic life must be taken laterally **across** the camera lens and not towards it or away from it as in regulation motion pictures, the opening and closing of the camera shutter had to be speeded up. Otherwise, nothing but a blur would be registered on the film.

Do not misunderstand me as asserting that I am the only person who has ever made microscopic pictures in motion. Others

have done so with varying degrees of success. I lay no claim to originality either in initiative or invention, but I think I may safely and modestly claim to be the first experimenter in optics to present insect life and microscopic life in the perfection of the creatures' normal functioning—the first to reveal them in their natural habitat, exactly as they live and move and have their mysterious being.

If the inventor of these processes that have perfected microscopic motion photography be entitled to so radical a statement, I would like to assert my belief that the revelation of microscopic life on the motion picture screen, addressed to the general public and not to students or pedants, will prove of great advantage to the race. How intimately our own lives are wrapped up in the well-being of certain insects and how our own lives are menaced by other insects; how the very life of our orchards is dependent upon one class of insects engaged in an eternal warfare with enemy insects, is important information to convey. How disease is spread on the wings of the house-fly and through the song of the Jersey "skeeter" are other things it were well to know—and this information, presented not as dry scientific matter but as entertainment, will, it is reasonably hoped, prove of advantage in a world where knowledge still remains the key to power.

Accordingly, I invented what is known as a "cool light" which permits of the filming of these delicate organisms under the most intense light—with practically no heat generated. So intense is this light that if it were used to illuminate the average production set without the cooling device, its fierceness would immediately consume everything within its reach, and would kill all the actors within its focus.

It is remarkable to take 80,000,000 organisms in a single "shot" but more remarkable to take them on a tiny "set" but three inches long and one inch wide—for that is the size of the "stage" on which I "shoot" my dramas.

For a swimming scene, I used the eye of a needle, and in this tiny aquarium showed 500 "cyclops," aquatic marvels of the insect world, competing for swimming honors.

Louis N. Goldman

THE FILM CUTTER

1. Interior of cutting room, Ince Studio
2. Rupert Julian and his staff of film cutters (Universal)
3. Film cutter, Ince Studio
4. Cutting room, Ince Studio

The Film Editor

THE old saying that "a chain is no stronger than its weakest link" loses nothing of its old time force when applied to the motion picture.

In the production of a picture everything, each step and process in its making, is important. Therefore, we may start with the assumption that photoplay editing is an important step in photoplay production.

It is not extravagant to assert that many pictures have been "made" in the cutting room. In fact, this very thing has happened so often that at times those "in the know" have been heard to say that a picture is only half complete when the scenes come from the laboratory to the cutting room.

There is very little difference in the editing of a comedy or dramatic picture, in so far as the general results are concerned. But experience has taught me that comedies are much more difficult to edit, owing to the shortness of the scenes and the speed of the action. I believe it is harder to make people laugh than it is to make them cry.

The editor is the real buffer between the author and the director and the public. And it is his job to outguess the audience.

He must outguess them with suprises, scenes of suspense or mystery.

After the author has worked out his plot and the director has translated that plot into action for the screen, it is up to the editor to so arrange the scenes that the best effects are registered. This requires sound knowledge of public requirements. There is a mighty difference between artistic appeal and audience appeal.

When all is said and done it is the spectators' reactions which determine the success or failure of a play. The story may be essentially dramatic or fundamentally humorous, but the audience will not analyze. The audience will not make voluntary effort to discover the underlying qualities of a play. It will not even make an effort to follow a play. The play must lead the audience.

A good situation or sequence may miss its point entirely if it is not properly approached, or because it is sustained too long, or cut too short.

Occasionally it is superior to the original scene, in which case

it supplants the original. The elimination of this "overfootage" is one of the most difficult phases of film cutting.

If often takes several days of switching scenes back and forth to discover the proper sequence.

Short comedies place a greater burden on the editor than do feature length plays. In the short picture a lot of ground must be covered in limited footage. There is no time for scenes which simply build atmosphere or character. All that must be done in action.

Cutting from longshots to closeups is the method used in sustaining a situation. As a general rule, if a gag sustains its pace, its interest, it is the part of wisdom to let it run in the long shot. However, if it does not hold the closeup must be inserted at the proper time to enliven the effect.

On the other hand, it is an easy matter for an editor to fall into the error of letting a longshot or a closeup run too long. Immediately a scene has registered its effect it is necessary to cut to another gag in order to preserve the general trend of the story.

The "blending" of one sequence into the succeeding action is another important phase in editing a film. This blending must be smooth and the switch in the action accomplished so that the spectator does not become conscious of the change of pace.

To swing suddenly from one sequence into another sometimes results in a jerky effect which often confuses the audience, and breaks the thought of the play.

The most common fault in editing short comedies is that of letting a gag run too long. In cutting comedies I would rather err on the side of being under footage than over. It is better to cut short and leave the spectator with the feeling that he would like to see more than to risk overplaying the gag.

In making his final decision the film editor must forget the studio and think only of the theatre.

CONRAD NAGEL

Pause Before You Become a Film Cutter

A FILM CUTTER is a man who goes into a small room, runs hundreds of thousands of feet of film under a light and sometimes makes a story where there is none. The film cutter is the doctor of the film world and he has a great many very sick patients at times. The film cutter must know continuity, have a slight knowledge of directions, and an eye keen and embracing. Nothing in the film can escape him. It must be cut to the second, so far as action, entrances and exits are concerned and, sometimes, he works long hours at a stretch. Film cutting is not heard so much about in the film world except on the inside. But it is a very necessary department of the motion picture industry.

Like every other department of life, a film cutter must be an enthusiast, otherwise, he would be nothing. He must take a keen interest in every new story and, day after day, he must sit in a projection room and watch over hundreds and thousands of feet of film run off so that he can detect errors and inaccuracies in his own work. He must be his own critic at all times. Possibly there is no part of the motion picture business about which so little is heard as film cutting and there is no department so arduous, which requires such concentrated effort, such minuteness of detail and such natural or enforced interest in every new thing undertaken.

Frank Atkinson

F. W. Seely

IRENE RICH AND DAUGHTERS

The Title Writer

IT MAY be true that while the net total of a motion picture cannot be stamped as "an art," it cannot be denied that art enters into the making. There's the art of acting; there's the art of pantomime, of expression, of architecture, of interior decorating, of costumery, etc., etc., etc.

Not many persons are aware of the importance of this element of picture making and, singularly enough, the more effectively the literary element is placed in a picture, the less likely it is to attract attention to itself. It is like the accompaniment to a good song—the better it is the more restrained and unobtrusive it is—only the expert critic is likely to detect its presence, or, at least, to be conscious of it.

The literary art is invoked in the titles of a motion picture.

"What do **you** do to a picture?" the writer of these vagrant paragraphs has often been asked. The answer nearly always fails to register. There usually arises a doubt—perhaps the speaker is lying. They don't believe he's really in the motion picture business at all. He just pretends he is. Why, anybody could write those remarks and explanations that come up every now and then on the screen. As for the spoken titles, relating to the audience what the players are saying, there's no ingenuity in writing them since the actors say them. Putting them on the screen is merely a matter of transcription, as devoid of originality as a stenographer's notes. And as for the explanatory titles, anybody could do them since they are required by the picture and are dictated by the atmosphere, the plot and the characterizations!

After a few half-apologetic efforts to explain just what is implied in the term, "title-writer," the victim of that business usually gives up and admits his (or her) own futility in a world that affords him a better living than he deserves and more luxuries than he'd have the courage to steal.

I have seen pictures absolutely "made" by their titles; I have seen pictures absolutely robbed of their value, commercial and artistic, by a set of clumsy titles. I have seen pictures the titles of which were a pitiful revelation of illiteracy and I have seen pictures the titles of which spread glamour, atmosphere and class all over scenes indifferently directed and carelessly

played. I have seen a piece of property—I mean a motion picture—that cost its rash makers nearly three hundred thousand dollars, rescued from the ash-heap by a set of illuminative titles, and I have seen many pictures given entirely new and different plot impulses by virtue of titles which corrected faulty dramatic structure, seemingly inherent in the product. I have seen titles alter the significance of scenes to such an extent that a character "shot" originally in the act of nodding her head in an affirmation, so that where "yes" was shot, "no" was imposed.

Sometimes stories are too casually accepted, too slightly considered and placed in production without adequate examination of the logic of events and the truthful enfoldment of human impulses. The picture is completed and the producer finds that he has "a mess." Title-writers designate such a production as "a sick picture." The first step then is to engage the services of an experienced title-writer and editor, to take the thousands of feet of film that have been printed and make over the story—sometimes make an entirely new story with perhaps an occasional shot taken to help out the new scheme, but usually done with the film on hand. Such a picture goes forth and its own director—some incompetent ones survive in every business—wouldn't know it.

To do such work well requires a variety of gifts and few of us who aspire possess them all. That is why title-writers and editors so frequently run in pairs, each supplying qualities that the other lacks.

Occasionally, it is true, an inspiration strikes player or director or "grip" or perhaps an "innocent bystander" when the scene is being made, and this reaction the wise titler will incorporate in his work secure from the accusation of plagiarism because it is just as clever to pick a good title as it is to make one up—and usually much harder!

Think what a title-writer Shakespeare, O. Henry, Mark Twain, W. E. Gilbert and Victor Hugo would be. Thank God they lived in a long-gone epoch, before motion pictures, or we might not have "Hamlet," or "A Retrieved Reformation," or "Tom Sawyer" or "Songs of a Savoyard" or "Les Miserables." And a lot of us who struggle harder than Flaubert for "the proper word" would be seeking something even harder to do.

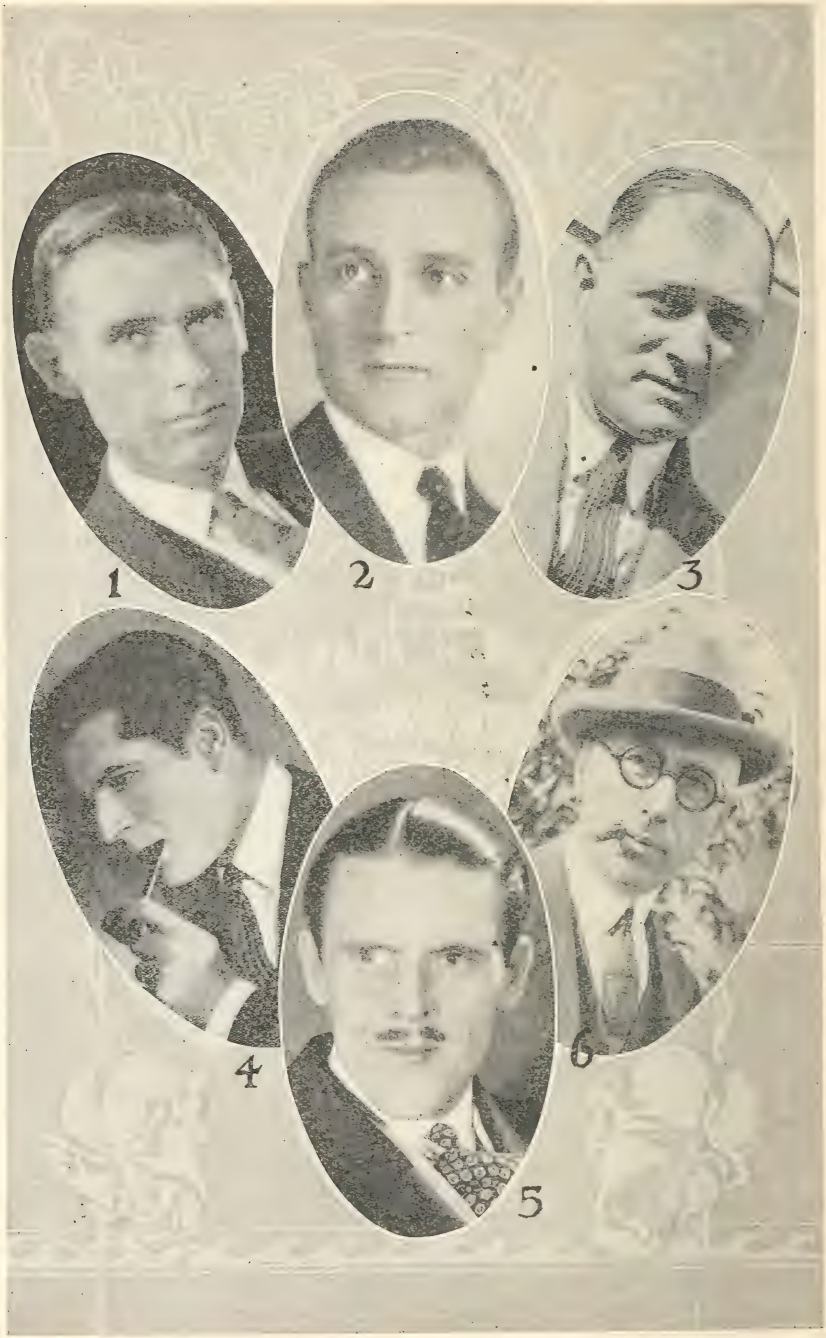
Walter Anthony

The Motion Picture Art Is the Youngest of All the Muses

WHEN one considers that the motion picture art is the youngest of all the muses, so young, in fact, that the few decades of its existence appear almost negligible when compared to the age-old tradition of its sister art, the spoken drama, it is easy to realize that the screen, this latest medium of artistic creation, has not altogether found its proper mode of expression and is still borrowing many elements from outside sources which are alien to its very nature.

To produce a perfect photoplay one must first of all realize that the art of the screen is wholly visual, that its only effect is upon the eye of the spectator and its only means of obtaining that effect is the movement of persons or other objects on the screen. But the motion picture art, conscious that its technique lacks perfection and feeling that it cannot obtain all desired results by applying its own means, goes to the printed page and borrows substitutes from an art distinctly alien to the nature of motion pictures, interspersing the movement of pictures on the screen with words that either explain the action on the screen or tell a part of the story that is not shown on the screen.

The results of using the printed word as a substitute for things which the screen by its own means, viz., moving pictures, cannot express, are pernicious and destined to retard greatly the development of the art of motion pictures along proper lines. One of the results is that a photoplay today often is nothing else but the narration of a story told in subtitles and interrupted by a series of moving pictures. In some cases this goes so far that not only the telling of the plot but also the characterization is done almost totally by means of subtitles and the motion pictures serve merely as illustrations. Too often titles are being used to describe a character in detail and to label him as The Hero, The Villain, The Neglected Wife, etc., depriving the audience of the chance to use their own judgment and forcing them to accept the opinion of the man who wrote the title. Too often the contents of a scene as enacted on the screen is summed up and retold in a title, because some one was afraid the public might not understand the subtle direction and for that reason became over-emphatic and underscored heavily where a mere suggestion would have been sufficient.

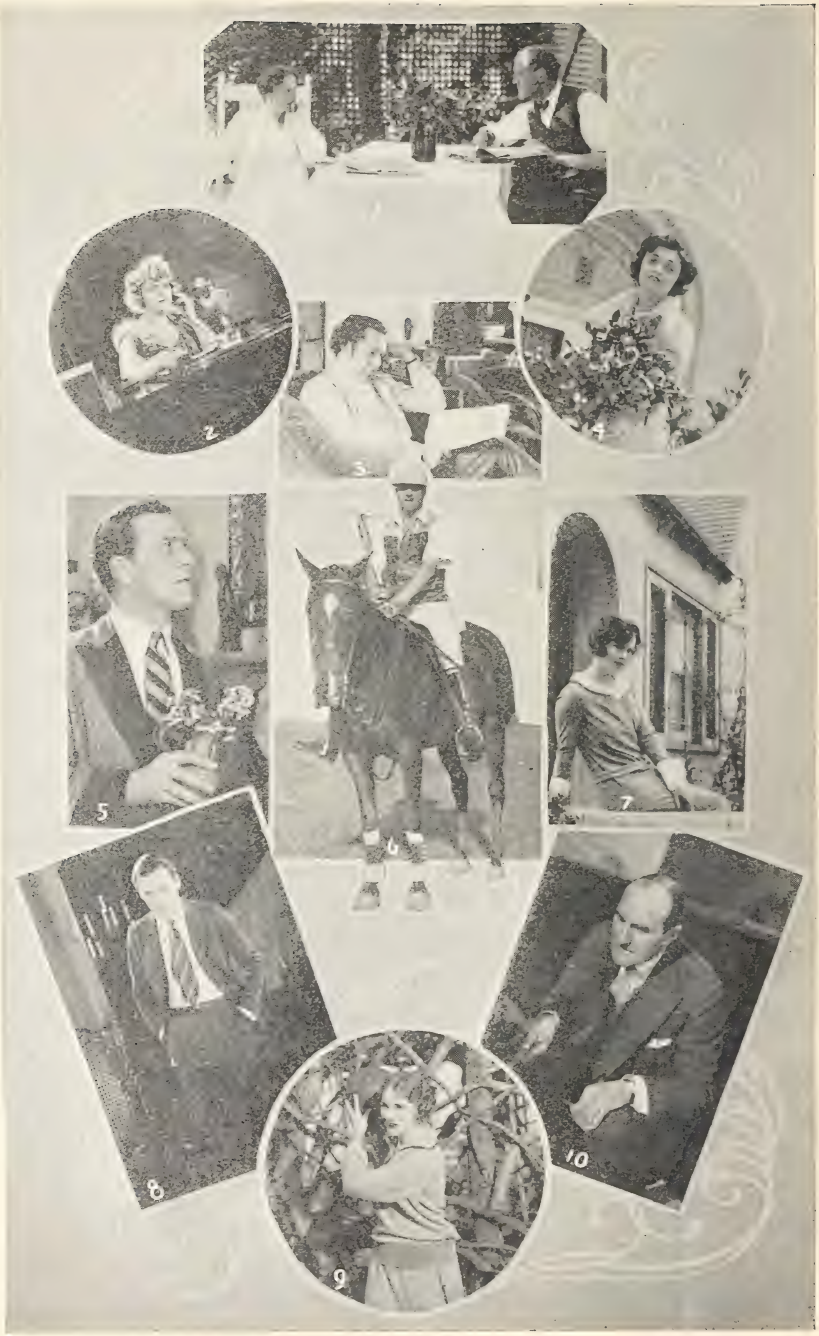


1. T. J. Crizer
2. James Morrison
3. Fred Harris
4. Warner Baxter
5. Frank Butler
6. Charles Swickard

What we must strive for as the ideal to be attained is the titleless motion picture. There is no use in concealing the fact that today the technique of the screen is not developed to the point where it is possible to dispense with the printed word altogether. There are still situations where it becomes necessary to let the audience know through a subtitle what the persons on the screen are talking about or where it is imperative that a lapse of time be bridged by the same means. On the other hand, can we easily dispense with all those titles that are being used today for purposes of characterization? The crude, unimaginative way of labeling persons in a photoplay by means of titles, robs the audience of a great deal of interest it would evince if given a chance to watch a character develop gradually before their eyes so that they could judge by his actions instead of being told in a title what they should think of that person.

It is the task of the scenarist to invent little pieces of business that are so characteristic and give so deep an insight into his creatures, that their personalities clearly and organically unfold before the eyes of the audience so that the latter feel that the actions of these people are contingent upon their characters, that there exists some kind of a logical fate, and that nothing is left to mere accident or coincidence of irrelative happenings. For this reason it is so important that the scenario is written carefully and with greatest thoroughness. A good scenario should contain the smallest details of business and leave nothing to chance direction or the whim of the moment, as even the minutest detail from this viewpoint, is of as great an importance and in the end just as fatal as the greatest imaginable deed.

In this construction of the characters of a photoplay the director's inventive genius should collaborate with the scenarist—and then comes the hardest task of the director: to show the actors how to portray these characters on the screen. The trouble with many of the actors today is that they have just a small number of stock gestures and of set facial expressions which they repeat over and over again, no matter what the situation really calls for. Not only their range of emotional expression is limited, but also their mimic faculties in general are not developed to the necessary degree. Facial expression and gestures of hands and arms are the only ones used, the handling of the body as a whole, walking, sitting down, getting up, and all other movements are more or less neglected, while they really should be studied carefully and then be properly adapted to the por-



1. Victor Seastrom and wife
2. Kathlyn Williams
3. Theodore Kosloff
4. Pola Negri
5. Thomas Meighan
6. Jack Holt
7. Jacqueline Logan
8. Thomas Meighan
9. Agnes Ayres
10. Ernest Torrence

trayal of a particular role. The gestures of an actor must be so characteristic of his part and at the same time so expressive that the audience can understand him even when his back is turned to the camera.

The first step the art of the screen must take in order to do away with the spoken, explanatory title, is a higher development of the mimic qualities of the actors. It might be well to revive the lost art of pantomime. In any case the screen should realize that it deals with a kinetic, dynamic, visual art and that it is more closely related to pantomime than to any other form of art.

Once this has been fully realized, the absence of the spoken word will not be considered a shortcoming of the screen any more. Even on the stage, where the spoken word reigns supreme, the greatest and most intense moments are those of silence. When the great climax comes, the characters become speechless, words fail them. Deepest sorrow and highest joy are devoid of words, and the most subtle emotions cannot be conveyed by words—silence is more expressive than language. Looked upon from this angle, the element of silence is really an advantage that the screen has over the stage and of which it should make the most.

Albert Parker

* * *

Titling and Editing the Picture

ORIGINALLY—in the days when motion pictures were entertaining because they were novel—the producer relied on the flickering pictures to keep the audience's attention, and just had subtitles inserted to bind the sequences together, after a fashion.

There is often a temptation for the subtitler to make what are termed in film parlance as "wise-cracks"; but this is a temptation which must be resisted because it leads inevitably to harmful detraction from the movement of the plot-thread. The good titler must catch the absolute homogenity of the entire production.

Marian Ainslee

1. Ceasare Gravina
2. Robert Anderson
3. Victor Fleming
4. Dorothy Devore
5. Cleo Madison
6. Edwin Shallert
7. Ben Lyon

People Versus Plot

STORY telling has two angles of appeal. It presents a plot that is interesting for its thrilling, romantic, or amusing situations. Or, it draws lifelike portraits of human beings and their actions in such effective manner that the reader comes to know them as though they were real persons of his acquaintance.

To transfer living characters to black type on white paper is more difficult. To so describe a person, his actions, his speeches, in words that the described person lives, lives vividly, before the mind of the reader, calls for deep study of life. It calls for great human understanding and tolerance of all sorts of persons. Of this type of story are most of the masterpieces of literature.

For long years when stories were first being visualized by the flicking eye of the motion camera, plot was king over all. The characters were rubber stamp characters. All heroes had curly hair, heroic noses and eyebrows, and a cleft in a dominating chin. All heroines were sweet and girlish, and had a pet kitten or canary bird to play with, and to emphasize their innocence. All villains had sleek, black hair and dressed immaculately.

It was the plot era.

Motion pictures have not yet freed themselves of this plot-and-situation slavery. Stupendous prices are yet being squandered for mediocre writings whose only value to the film producer is perhaps a widely known title and some unique situation.

The other kind of story, the story that invests the characters with human interest, that shows the growth of an idea or the development of a human mind—that is considered no good. The public doesn't want such things, the producer affirms, owlishly.

Some producer has made a rare sacrifice to art. He has produced one of these so-called highbrow stories and it flopped in every box office. The real reason was, perhaps, because it was a

DIRECTING THE PICTURE

1. Rupert Julian directing at Universal Studios
2. Frank Lloyd and his staff on location

poor example—high-brow in idea but inferior in execution. Or it may have been altered and mutilated in adaptation. Or the direction and acting may have divorced the public's interest.

But "never again," says the producer. He really believes he has contributed something worth while to art, and that it wasn't appreciated. Poor starving lamb in the lion's den of literature! He goes back to his safe and surefire mediocrity again.

Of course, there must always be "entertainment" on the screen. (Some exhibitors and producers have misused the word until it has become a synonym for piffle.) There will always be a demand for the picture that merely gratifies and soothes the tired business man and the blase society woman and the weary working girl. Yes, just as there are always magazines of blowsy stories, stupid stories, mystery stories, detective stories. Cheap narcotics of literature.

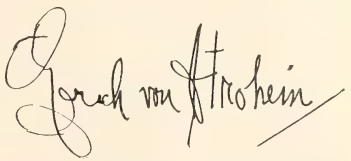
It is possible to tell a great story in motion pictures in such a way that the spectator forgets he is gazing at beauteous little Gertie Gefelta, the producer's pet, through a window at life itself. He will come to believe that what he is looking at is real.

Somehow a cameraman was present in the household and nobody knew it. They all went on in their daily life, with their joys and comedies and tragedies. And the camera caught it all, held it for others to gaze on.

Even so did Dickens and de Maupassant and Zola and Frank Norris (of this country) catch and reflect life in their novels.

The screen has seen little realism strangely enough. "Miss Lulu Bett"; some of Will Rogers' pictures; "Grandma's Boy" and "The Kid," among comedies; moments in some of Neilan's pictures; Vitagraph's two-reel production of "The Cop and the Anthem," and other O. Henry stories; Rex Ingram's "The Conquering Power." That's about all.

There must be more of this realism on the screen. It is my humble ambition to furnish some of it. It is with that idea that I am producing Frank Norris's story, "McTeague." And I have others in mind I hope to do.



In the Tomorrow of Film Production

WHAT will be the next advance in screen productions; who will make it—how will it be made? Often has the question been asked and many different answers have been returned, but to me there is but one answer—Motion pictures must be given a soul.

Whereas in the past, spectacle, technical novelty, elaboration, and mechanical effect have brought about our greatest triumph, in the future, progress must be made by artistry, understanding, study, and careful hard work. Where we have been creating "songs" in the past we must create "symphonies" in the future. Where we have been "tricksters," and "assemblers" in the past we must be real "spiritualists" and "artists" in the tomorrow of film production. And by "we" I mean producers, directors, actors, authors, technicians—every one interested in the preparation of a film play for the public.

The novelty of motion pictures is gone. We must not make attending the theatre in the future a fad or a habit; we must make our productions compel interest.

In five years the art of photography has developed more than in sixty-five years previously. Studio lighting has reached the point that it justifies recognition as a distinct science. Studio properties have become so perfect that they deceive expert craftsmen; we have miniaturized aeroplane wrecks and ship disasters, duplicated perfectly some of the finest architectural achievements in history and we have made artificial spider webs. At a moment's notice we have injected spectacular incidents into weak scenarios and we have manufactured thrills, suspense and romance to fit the occasion. In fear that our idea might not hit the mark we have exaggerated life and we have missed the sweetness, the delicacy, the super-fine fabric which is real life, truly impressive and thoroughly satisfying to behold. There have been a few pictures which will always live as masterpieces of dramatic and cinematic achievement, but too few. The future success in studio work depends on those who know their subject, not think they know it; those who observe, study and accurately interpret; our pictures must be a part of us; we must not manufacture a story to match our weakness—we must build our strength to match good stories.

Indeed the greatest advancement that can be recorded in the future history of the screen will be noted in giving the motion picture a soul—that inspirational depth it has little known before and cannot progress without.

Who will advance the art of the screen?

Every man and woman interested in the making of a motion picture must do his or her full share.

The author must write well about subjects he knows intimately. It isn't necessary to have a train wreck, an automobile chase, a half dozen murders, million dollar settings in every story. But stories must have sincerity, a clearly defined moral, must accurately describe life—there must be genius visible in the network of every theme. One real good situation may be sufficient to make a story an immortal triumph if it has quality—not just quantity of dramatic incident.

The producer must assist the creators of screen plans by allowing sufficient time to make pictures correctly. No great masterpiece of art has ever been made according to a time-clock. Money must not regulate a picture's greatness. One story may cost a million dollars and another equally as impressive only fifty thousand. The producer must select his story wisely and his directors and actors carefully. The producer must encourage new ideas, new methods; not establish a hard and fast rule which prohibits the progress of art.

Perhaps the greatest advance the screen is to know must come from the actor. The actor must actually live his part, however small; he must know his character. He must not be visibly acting, his every gesture must be natural, typical and accurate. He must have poise.

Today there are too few actors in the studio, which accounts for a few so-called stars appearing in so many pictures; even the best of them have become more like machines than real people. But, until the screen can obtain new talent (not just new faces) for its histrionical duties, its progress is bound to be very slow. There are too many actors and actresses on the screen today who have become successful because they are "types" rather than "artists," which condition is responsible for so many changes in the popularity and commercial value of some players and the steady increase in the success of others.

The best acting talent in America today is in the stock companies, where one actor must play many different roles, must become intimate with many different characters, must study

every day and must make his success by his knowledge of many things not of just one particular type.

A motion picture is only made once. The actor of the future must have experience enough to supply any number of moods and characters upon call. In the past we have been more concerned about an actor looking his part than we have in his acting his part. In the future the demand will be the reverse and appearance will be secondary to understanding.

Frank Lloyd

* * *

The Real Meaning of Screen Construction

SOME artists create in words, in marble or on canvas. The director creates by visualizing characters, situations and their results on celluloid. He takes the brain children of the dramatist or the fiction writer, remodels them in his own consciousness and then sends them out, clothed in screen semblance for other people to SEE.

Without question, the ability to conceive things visually is a gift just as some people are born with a genius for words, others for sounds which they compose into great sonatas. The "picture mind" is a type unto itself but like all other native talents it can and must be developed.

Some of the screen's cleverest directors have found their training merely in studying the mechanics of screen building. In humble capacities, they have assisted in picture production until with hard work and fertile suggestions they have proven themselves fit for the responsibility of active direction. Others have found an opening through the training that comes with stage direction. Occasionally an actor finds that he has more ability to express his histrionic powers by telling others what to do or what NOT to do than in acting out characterizations himself.

There are a dozen avenues of approach for the one who aspires to become a picture director but the "A. B. C." lesson is to make a practice of visualizing thought and of learning what constitutes dramatic action.

D. W. Griffith

Nature in Film Drama

NATURE is the great dramaturgist. Man, with all his petty upheavals, cannot equal a storm at sea. The shouting of a human voice, mighty among men, is as nothing against a single roar of thunder.

Humans frighten other humans with man-made inventions. Nature hurls a flash of lighting, and laughs mockingly as all men hide their heads. Master builders—human ones—rear great buildings, towering in the sky. The meanest hill, thrown up by Nature in an idle moment, shames them.

"The Great Divide" will give me an excellent opportunity to work out my favorite type of picture.

The sea has been a favorite subject with me. It is the most awe-inspiring thing in nature to me.

Reginald Barker

* * *

Screen Realism

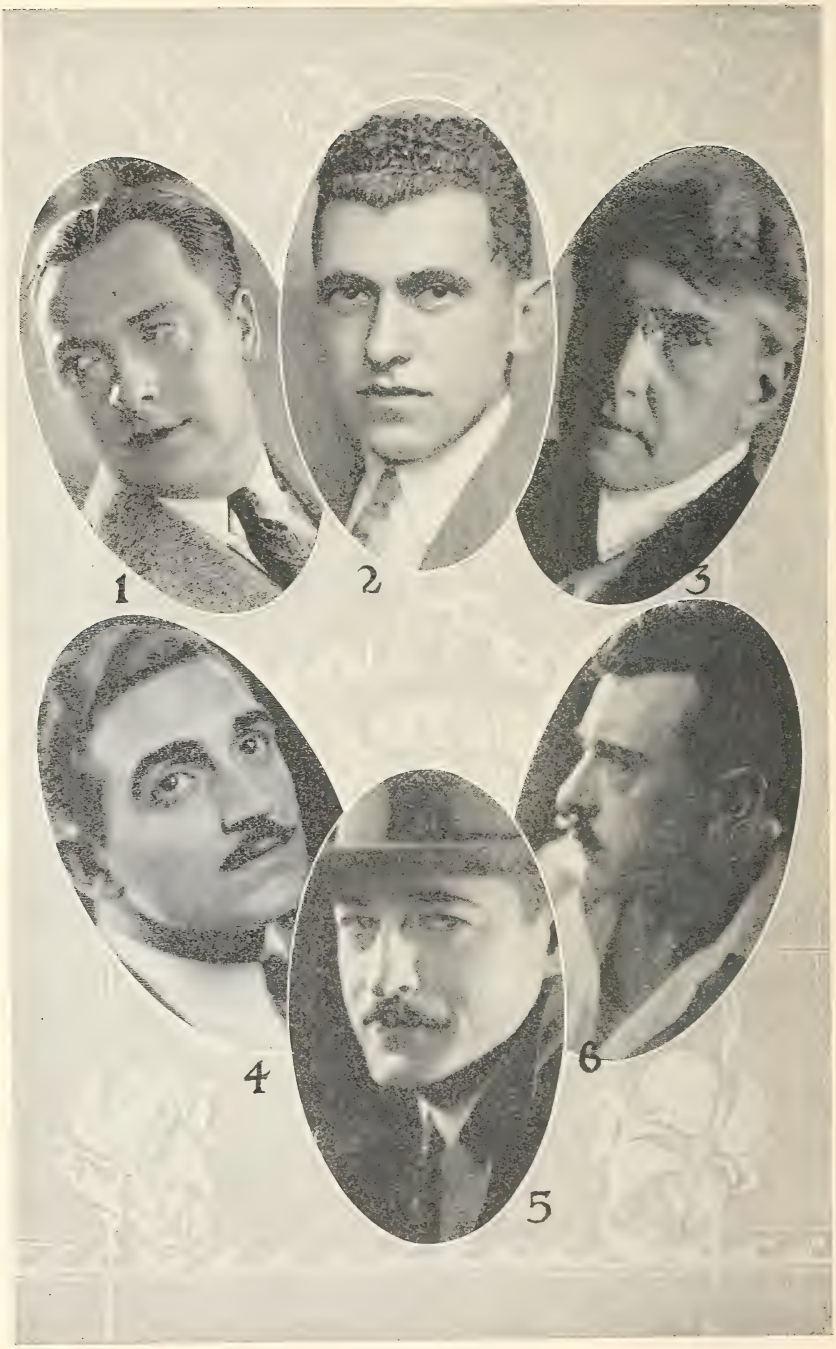
THE screen's greatest need today is realism. Things frequently happen in pictures which are not logical, things which never could happen in real life.

When you see human beings actually **doing** things, you are inclined to accept those things as logical. It is not until afterwards, when your reasoning faculties begin to go over the matter, that you question and doubt.

Frequently the scenario is at fault. In order that every scene in the picture shall be logical, the scenarist should see to it that there is no straining after points through the establishment of improbable situations.

Realism on the screen does not necessarily mean something offensive. The word has been used in that sense until it has come to stand for it. Realism should mean simply truth and it is possible to present truth pleasingly.

Herbert Brenon



1. Pat O'Malley
2. Julius Bernheim
3. Wilfred Buckland
4. Robert Cautieri.
5. George Webb
6. Andre Lanoy

The Director

A DIRECTOR is popularly supposed to be a very much sought after individual, who leads a mysterious life and receives a big salary and takes it very easy. When I was an actor some years ago, I looked ahead. I had certain ideas of my own, which I sought to express on the screen. I learned the dramatic business under competent directors and on my own initiative, adding my ideas to their technique, developed frequent disappointments and determinations, and finally became a director.

Work is a director's middle name. He receives a "script." He has to conceive the story, see it in its every scene and phase, including costumes, locale, technique, and then put it on the screen so as to live up to his own conceptions, the author's conceptions and please the public and make money. He spends sleepless nights and busy days and, when the story is finished, he goes into the cutting room, supervises the cutting of his film, looks at the titles, and then, just as he draws a deep breath, he starts in on another picture.

If you think it's easy, try it.

Albert Rogell

1, 3, 5, 6, 7—Hal Roach's "Dippy-Doo-Dads"
2. Rin-Tin-Tin
8. Animals at Hal Roach's Studio
9. Tom Mix's Tony

The Assistant Director

THE Assistant Director is the man who loads the guns, disposes of the extra people, looks them over to see that they are costumed properly; in fact, he removes as many obstacles from the Director's path as possible, in order that the Chief may devote himself to securing the best dramatic results from his people and not be bothered by small and irritating details. An Assistant Director does a million things he is told to do and then invents a milion others which must also be done.

He calls the people, keeps track of their wardrobes, also of their entrances and exits in previous scenes. The Assistant Director is a Director in the making. He must be able to assist the Director with his story at the beginning. He must be the Director's friend and companion; therefore, there must be a community of interests, personally, between them. At all hours of the day and night, the Assistant is busy. He never stops working or thinking to the best of his ability. When he thinks everything is prepared and ready to shoot, something happens. At a moment's notice, a difficult obstacle must be smoothed over and he is supposed to have the mysterious power to do it. If he doesn't, something else happens. He must be familiar with all the actors and actresses on the screen so that, when a part comes up, he must be able to make suggestions. He must also act as a buffer between the Director and those who would and do annoy him to death with meaningless nothings. He must be a hard worker, a diplomat, somewhat of a politician, a likeable personality and he must have a knowledge of all branches of the business.

Jack Sullivan

The Value of the Animal in Pictures

PHILOSOPHERS have yearned for the idyllic existence of an oyster, with a maximum of contented quietude and a minimum of effort. But even an oyster might envy the animal actors which appear in Hal Roach's comedies. There is yet to be a case of record in which an oyster had a valet, but every animal playing an important part in Roach productions receives personal service that might well arouse the jealousy of any film queen.

Hal Roach has loved and owned dogs and horses all his life. Now that his is the affluence that success as a motion picture producer brings, the sentiment is just as strong as when he mushed along Alaskan trails in his early, roving youth. He has been hungry, cold and alone. He has seen animals suffer, too, held by their mangled limbs in the cruelly inhuman traps that snare wild creatures so milady may have new furs for the winter season. His is the compassion of a man who knows animals.

On Hal Roach's ranch near his studios in Culver City, there is one of the finest collections of horses and dogs in the United States. There are Shetland ponies, a trick mule, trained polo ponies, sleek, well-groomed saddle horses, and—king of them all—a fiery, thoroughbred stallion that stole all honors from a cast of eminent actors in its first appearance before the camera. There are dogs of all sizes and breeds. There are goats, chickens, geese, pigs, monkeys—even a bear. All have done their bit before the camera.

The ranch is the home of the Dippy-Doo-Dads, those one-reel animal novelties Hal Roach has given the screen. It was here that Buck, the big St. Bernard hero of "The Call of the Wild," received his screen education and helped the late Jack London carry his message of kindness to animals to many more millions.

A crown prince couldn't have been handled with more intelligent care than was Buck. This dog not only represented a huge financial investment, but was the intimate friend of everyone in the Hal Roach organization. Buck had a personal attendant at all times. His health was zealously guarded by an expert veterinary. When the snow scenes were to be taken at Truckee, California, for "The Call of the Wild," Buck was taken there two weeks in advance of the company to become acclimated. He

first was taken for short walks in the snow, heavily wrapped in blankets. The blankets were gradually lightened as the dog became innured to the cold. During the taking of the snow scenes, however, the attendant stood by and kept Buck snugly covered every moment he was not before the camera.

The first scene in the picture, showing Buck playing with a group of children, was the last scene actually photographed. The dog was never happier or in better health. Some time later Buck was taken sick. Every resource of science and money was called upon without avail. Buck died from natural causes, just as other popular figures in public life have been taken away. His death cost Hal Roach, conservatively, $25,000, as well as leaving a heartache with his memory. The dog had a future on the screen, as well as a past filled with fond recollections for those who had played and worked with him.

Buck's place as head of the Hal Roach animal contingent is now held by Rex, the magnificent stallion that leaped into cinematic prominence in the stellar role of "King of Wild Horses." Fred Jackman is now preparing a new production for this equine star and the horse has a tutor continuing his education for the screen. Less than a year ago Rex was a vicious outlaw in Colorado, chained in a stall and feared by all who knew him. He now lives in luxury, the life of an equine gentleman. His slightest indisposition causes general alarm and his diet is as carefully watched as that of a dyspeptic banker. Rex has been reclaimed for a useful life through his new motion picture friends.

The monkeys appearing in the Dippy-Doo-Dad comedies are probably more delicate in health than any of the other animals. They are particularly susceptible to tuberculosis. Regular practicing physicians are called upon to guard the health of these simian actors. At the slightest sign of indisposition Hal Roach will send a monkey to the hospital in Culver City where the animal receives all the attention that could be shown a human being.

His horses and dogs and other animals are his intimate friends. They all know him and attest their affection with the antics and outcries of their kind whenever he comes among them. Not to treat them well would be the base ingratitude of an unfaithful friend.

But aside from common decency there is another side. These animals represent a huge financial investment, in their years

BILL DESMOND AND PALS

of training and maintenance. To jeopardize their health or appearance either through careless treatment or through permitting cruelty in their use before the camera would be the height of business folly. Besides it would accomplish nothing. A horse will perform much better for the promise of a carrot or lump of sugar at the end of a task well done, than under the threat of a blow.

There are societies dedicated to reforming everything in motion pictures from the morals of messenger boys to the filing of income tax returns. These misguided and misinformed individuals, generally with the best of intentions, are continually viewing something with alarm. Some of them even protested at the use of Rex before the camera, after Roach had salvaged him from a life of cruel captivity and made him a good citizen.

One woman raised a shrill hue and cry against all Roach pictures because the producer declined permission for her to roam at will with any number of her friends about the Hal Roach studios during the making of pictures. The fact that all studios are closed to visitors for reasons of economic efficiency, made no impression whatever.

Mr. Roach has issued a standing invitation to all sincerely interested in the humane treatment of animals to visit his stables and kennels and see how these animals actually live and work.

The idyllic life of an oyster might have its appeal to some, but the lowly bi-valve never knows the thrill of seeing itself on the screen. There is no more interesting sight than that of a highly intelligent dog in a projection room, barking at the silent shadow of itself in motion pictures.

PETS OF MOVIELAND

1. Pola Negri's Pekinese
2. Theodore Roberts' pet seagull, "Ebb"
3. Jacqueline Logan's Chow
4. Wanda Hawley's Pets
5. Estelle Taylor's Police Dog Puppy
6. Agnes Ayres' Boston Bull
7. Pola Negri's Greyhound
8. Jack Holt's Bulldog

Directing Animals in Pictures

DIRECTING Rintintin, the police dog, is very much like directing a child before the camera. Rintintin, brought from France (personally) during the war, did not start out to be a motion picture star. I trained him for police and Red Cross work and some time later a show of police and shepherd dogs was given at the Ambassador Hotel and Rintintin broke all records and took all honors for jumping and other feats of canine skill.

Slow motion pictures were taken of these stunts and I had the reel shown for Rintintin's benefit. At first the dog did not know that he was watching pictures of himself but when it dawned on him his tail wagged ferociously. It was then that Rintintin first aspired to motion picture stardom.

When he made his first appearance before the camera it was difficult to direct the dog without having him turn and look into the camera. So I rehearsed him in a room of mirrors so that he could see all directions given, without turning his head. Soon he learned the words and did not depend on seeing the motions of the hands to get his cues.

Now Rintintin will go through a scene like a veteran performer and never look into the camera.

I am ever present when the director is directing Rintintin in a scene and go over each bit of business with the star. It takes untiring patience and things must be explained to him, very much as you would explain things to a small child working in a scene.

Rintintin has never been whipped and the wonderful things this dog accomplishes on the screen are accomplished through kindness and instructions—but never with the whip. Even in scenes where Rintintin is supposed to be beaten, I never permit a whip to touch the dog.

Lee Duncan

Eugene Robert Richee

ROD LA ROCQUE

Wearing Apparel for the Screen

BUT few people outside the profession realize the really hard work which falls upon an actor in picking out the clothes he is to wear on the screen.

Business men who step into their tailor have it comparatively easy. They need only consult their own taste. If they want a light tan suit—they get it. If a tie with polka dots hits their fancy—they buy it. It's a pleasure to buy new clothes—when that is all you have to think about.

Buying clothes to wear in photoplays, however, is a much harder problem. Regardless of the shades you may personally like in cloth—you must get colors that photograph well. Hence that it is often necessary for us to wear things that we would not select for street wear. For instance, the fad of colored shirts with collars of the same shade—came from a motion picture necessity. Motion picture actors found that light blue collars photographed better than white—and for that reason only began to wear them. Now the vogue is international.

It is necessary in buying clothes to remember that motion pictures are made co-operatively. Our suits must not jar with the general color tone of the sets—nor with the gowns worn by the ladies of the company.

And we must have dozens of suits. We cannot wear the same suit in successive pictures—and we must have several changes for each picture.

The problem of the tailor and the haberdasher is not the least the man in pictures must solve if he is to succeed.

Rod La Rocque

Wardrobe Department

WHEN I first considered going into motion picture work my thought was that the only requirement would be the designing of smart, original clothes.

I soon learned that the first thing one must grasp, before ever a needle is put to cloth, is the director's interpretation of the story that is to be produced.

The action of the screen play may be set in a period calling for a certain style of costuming. The shifting of that period only a few years will mean an entirely different style of costume. Or it may be a modern play featuring a small-town girl. She would be dressed very differently to a girl from New York or any other large city of the same season, and entirely different from the public's opinion of the dress of the Parisian girl.

I have hundreds of girls applying for positions as designers in the studio. Only once in a while does one make good and then because she is able to adapt herself to character, costume and vagabond clothes.

Colors alone are a great study, because one is never certain how they will come out under the lights.

My advice to all students of design who aspire to a position in a studio is to obtain all the practice and experience you can get; with a dress form and some cheap cloth, try to make the garments you design; in your sketches make your figures fat, lean, tall and short. A good experiment is to design a costume for a nice, slim figure such as you see in the fashion magazines, and then make the costume to the same proportions as the sketch.

The result will surprise you, as the average sketch is all out of proportion and is not adaptable.

In carrying out this experiment, however, you may discover that you have unusual talent as a model maker. If you have you would be a more valuable asset to a studio than a person merely able to make sketches.

ETHEL CHAFFIN
Fashion Designer for Paramount

The Necessity for Originality in Photo-plays

THE motion picture is so new that it has practically no dead authors, therefore, no great authors, for critics of a certain ancient sort to use as clubs to bash living authors with.

Motion pictures are so new and the forms and methods still so elastic and experimental that the unfortunate critics have nothing to call classics and to use as stumbling blocks for exploring feet.

Therefore, the high-minded critics call all motion pictures bad and all forms and methods trashy and puerile. By staying away from the picture and passing the theatres where they are shown with averted eyes of maidenly horror, these critics satisfy themselves of their superiority and do the film no more harm than King Canute did to the sea when he told it just how far it could go.

We are still in the pioneer stage of the photo-play. Mistakes are many and it is not easy to find all the best passes across the mountains and the great salt lakes. But the pioneers are afterward looked back upon as giants and the critics who sneered at the blundersome Columbuses and Cabots and Raleighs are now chiefly remembered because their only contribution to progress was that of the gadfly and the cockroach.

The earliest film successes, like the earliest epic poems and historical dreams, were filled with spectacular incident, elaborate trappings, battles, animals, gods and desperate adventure.

All the arts have always had an interest in huge canvases, great sculptural groups, cathedrals and palaces, symphonies, grand operas, costume novels, pageants, and other forms of grandeur.

So there will always be a place for moving pictures of cast mechanical or spectacular nature. And the generalship required in such works often reveals a wonderful intellectual and emotional strategy.

But even in the biggest spectacles the moments of greatest appeal have usually been casual bits of graphic human veracity, a touch of character, or of sympathy, or of vivid reality.

The censors would seem to pretent that there was never any wickedness in the world until pictures began to move. And the critics would have us believe that faulty construction, in-

Edwin Bower Hesser

CARMELITA GERAGHTY

sincerity, illiteracy, Philistinism and sensationalism were never heard of in books, plays or art galleries.

The camera will always make mistakes and be guilty of sins of taste or of judgment. But this is true also of the brush, the chisel, the pen, and the typewriter.

The author, who loves to disclose humanity to humanity, will find in the camera a marvelous instrument of expression.

He ought to learn screen technique just as he learns grammar and spelling or the mixture of colors or counterpoint or the mechanics of architecture, so that he may express his own ideas in his own way. Once he has acquired a little proficiency in the language he will find that his greatest success will come from his sincerity.

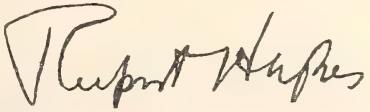
There is still some conservative hostility among the earlier scenario writers toward too much sincerity but the conservatives exist in every art.

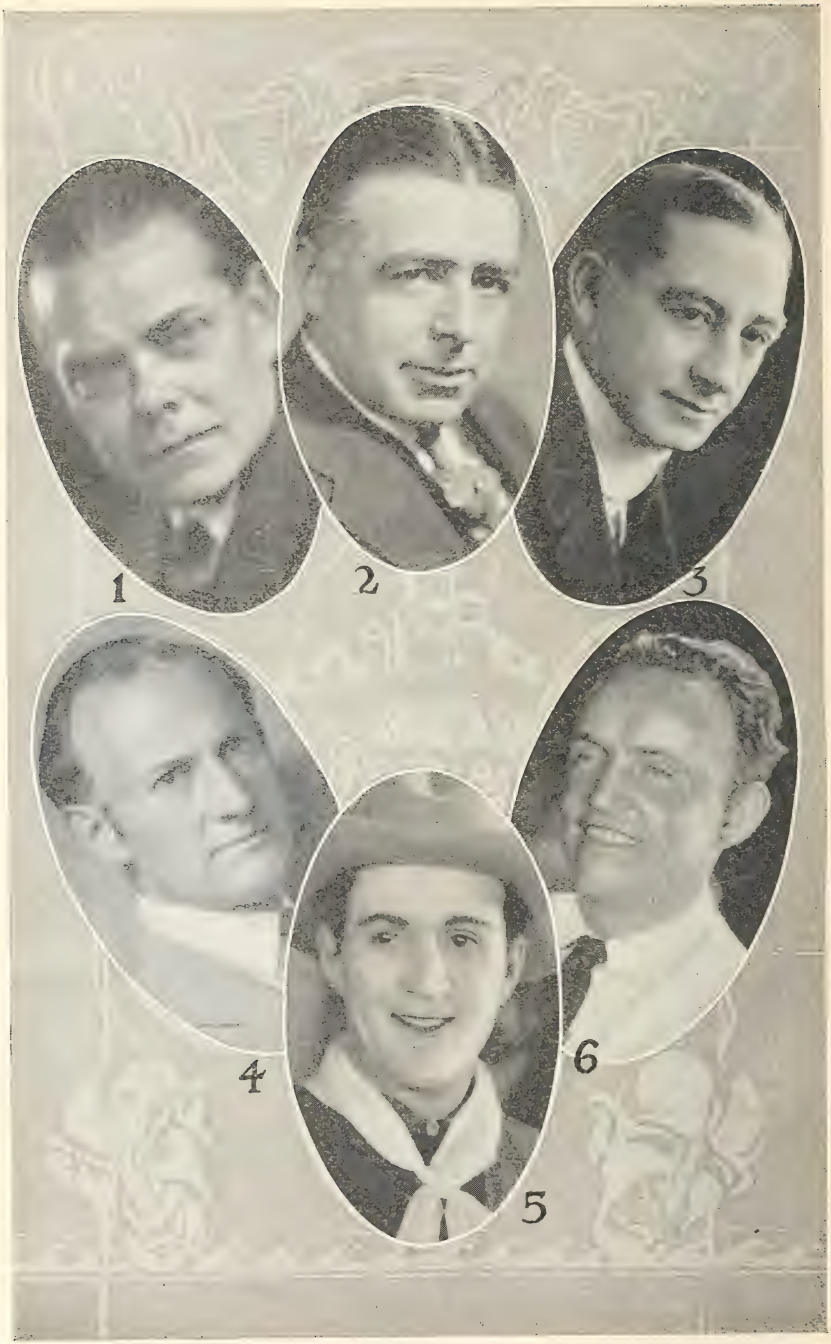
As Dumas needed only "three boards and a passion" to make a play, so for a photoplay one needs only a camera and a passion. The spectacular element is unnecessary. The clash of character is more thrilling than the clash of armies; suspense of realistic situation than the most complex devices of coincidence or melodramatic villainy; soul-wrecks are more exciting than shipwrecks and the race of ambitions than of chariots.

The mystery story, the detective and criminal plot are welcome as they should be. The man who is too intellectual to like them is too intellectual to live. Pessimism and cynical gloom are no more welcome here than in the other arts, but high tragedy has full scope.

Simply homely pathos or humor, graceful romance and poetic fervor, human beings undergoing human experiences with human emotions—these make an appeal that is as tremendous as it is artistic.

The camera has graduated from the nursery and the fairy story period to the dignity of a grown-up art.





1. Sven Gade
2. Clarence Brown
3. Frank Lawrence
4. Jack Freulich
5. Jack Perrin
6. Harry Webb

What's Wrong With the Movies

IF YOU want my answer—"Nothing!" It's what's wrong with those who don't move! The "move" in movies is that which makes the industry the great factor it is. There is too much fear for one thing. Everyone is afraid to take a chance. Let one producer make a dog picture or a horse picture or anything that succeeds, then watch the flock of dog, cat, monkey, daughter, mother or whatnot films that follow in its wake. And how few follow-ups ever duplicate the original success. Simply because originality in movies is what counts—originality and inspiration—and we know that imitations can never be inspired.

I believe in the ultimate development of the Little Theatre movement in pictures. The Little Theatre made its success by producing not only the best and most worth while, but also by regarding entertainment as an important factor. Give the public what it wants. And this is to be accomplished not by presenting highbrow material, but by developing real entertainment to such a degree of perfection and intelligence that it does not bore the "cripplewits"; neither need it bring forth that all too frequently heard remark, "an insult to the intelligence," from those who make up a great part of the public.

In all productions bring forth the child appeal in some way. In real life how few are the families wherein the child interest is not paramount? We try to typify on the screen life in all its realism, the more true to life, the more interesting the picture. Therefore the child is not only entertainment, but a necessary factor if realism is to be faithfully depicted.

Madeline Brandeis

Elements of a Screen Story

IN THE present stage of motion picture development the most desirable elements for a screen story are action and settings.

Writing for the screen is a question of adaptability. Shakespeare, with his long stage training, would have been a great screen writer, even had he not been a great weaver of words. His rapid shifting of the action in his plays, the vitality of them, combined with the swiftly moving events, his delineation of his characters, through their own actions, his plots, interwoven and deftly worked out, are all symbols of great and innate scenario ability, though he knew not the term.

Homer is another who was a natural writer for the screen. His word pictures are heavily detailed with action that is decisive, swiftly moving and well visualized.

There are other writers whom it is next to impossible to screen, and who would have found it impossible to have written for the screen. I refer to such writers as Henry James and others.

Mr. James lacked directness, both in writing and thought. He was subtle and garrulous and seemed to delight in playing with words. There may be a day in the future when we shall have the long dreamed of division of audiences, but we are dealing with the present and the next five years or so.

All good drama must have at its very core a great deal of pantomime. All great acting, in a sense, is pantomime raised to the highest level. It may be safely said that there is no great drama without great pantomime. Lady MacBeth, worrying over her blood-stained hands in the center of the stairs after the murder of the king; Charles Gilpin as the Emperor Jones, expressing the horror and the brooding, mystified wonder of his race—these, and all others, are using pantomime to get over an effect as much as they use words.

In fact, it is easily within the bounds of the very near future possibilities that we will see an entire drama acted on the New York stage without a spoken word. This already has been done in one or two foreign countries with great success.

With the advancing art of the motion picture, the art of the story also will advance. For instance, there is a vast difference in the scenario of today compared with the scenario of ten years ago. The screen writer, no less than the writer for the stage or magazine, must bring to his work a viewpoint that is original,

vivid and sincere. The day of the trick screen writer is over, for the world is steadily calling for something different that is completely away from the hackneyed plots and worn out devices of yesteryear.

The screen writers of the future will be developed in the same way that other writers always have been developed—from the ranks of those who have lived, and loved, and suffered.

Were I to whisper a few words to all ambitious screen tellers of tales, those words would be: "You can really know only that which you have lived." When that is remembered, talent and the capacity for hard work being equal, success is more nearly certain of coming.

The screen writer is bound to have a far more significant appeal. He is not forced to leave anything to the imagination, since he appeals directly to the eye. The canvas on which he can paint his picture is of unlimited scope. The greatest stage settings of "Ben Hur," the play, will look like a doll house in comparison with those that will be filmed in the picture version.

As, year by year, the screen horizon broadens, so likewise will broaden the opportunities of the screen writer who has had the pluck and patience to serve a long apprenticeship.

June Mathis

* * *

Scenario Writing requires much skill and you are competing with competent writers whose reputations have long been established. There may be good scenario writing schools, but for each one of these there are probably ten to twenty which are snares out to gull the public.

1. Marian Ainslee
2. Rupert Hughes
3. Clara Beranger
4. Sada Cowan
5. Grant Carpenter
6. Howard Higgins

The Art of Story Telling

STORY telling always has and always will be the universal and constant diversion of mankind. When one is alone, one tells stories to oneself, not only permitting, but urging the imagination to the wildest extravagance. Such stories are very entertaining—to oneself—but are not told to one's friends. When one tells a story to another, one is torn between the desire to be believed and to be entertaining, so usually compromises by embellishing fact with fiction. One who adheres too strictly to fact becomes a bore; and one who leans too strongly to fiction is regarded as a liar. The first essential in the art of story telling, therefore, is that fact and fiction should be mixed in exactly the right proportions. Anyone can, with long practice, narrate a fact, somewhat embellished, in a credible and entertaining way to someone who is credulous and easily diverted for a few moments; but it is only an artist who can entertain millions for the full length of a novel, a play or a picture and at the same time maintain the illusion of reality.

Story telling is one of the learned professions, requiring special preparations, years of training and practice and a broad knowledge of the world, gleaned from actual experience; and telling stories with pictures is a highly specialized branch of the profession involving familiarity with all literary forms and some acquaintance with the arts and crafts associated in picture production.

You among the uninformed public should understand that there is about as much chance of a motion picture producer trusting his eye to a "cataract specialist," who has studied surgery for a few weeks, as investing a fortune in the story of a "scenarist," who has "taken a course" in screen writing; and if you tell yourself a story of easy fame and quick fortune achieved by scenario writing, don't believe it. Just lay it away with the other stories you conceal from everyone—and forget it.

Grant Carpenter

JEANIE MacPHERSON

Building the Dramatic Scenario

THE trouble with ninety-nine out of one hundred stories is that they lack the cement of perspective.

A group of very pretty, well-made bricks of situation and character portrayal are made and are set on top of each other. But they tumble in a heap when pushed with the prod of dramatic analysis because there is nothing to hold them together. And even if there is a slight joining medium running through the story structure, oft times the brick of particular characters is so much larger or smaller than the situations to which it is attached as to create an equally dangerous weakness.

I would be carried away with the particular series of sermons I was writing. I would build them and build them and build them. And then at the end I would find them utterly out of proportion to other elements, equally important dramatically but not nearly as interesting to develop.

And I would find that a small minor character would so intrigue me that I would load upon the lady or gentleman a great deal of very important business which would give them a flash in the limelight for a few scenes and then die out, without having advanced the story in any way.

A story is a unit and not a conglomeration, but this is a fact that few who desire to write ever learn.

Amateur writers too often get panic-stricken when minor characters get out of hand. The tendency then is to throw too much of the plot to them and, as a result, the story develops a jarring flat wheel.

When a minor character seems to be gobbling too much, I transfer its business to a major character and thus move toward a smooth, direct plot.

But sometimes this action is real torture. In "Don't Change Your Husband," I had a wife's friend who was simply lovely. She was a piquant, delightful little piece. I had all sorts of fun playing with her. But one day I woke up and found she was nothing but a nice, big log right square in the path of my leading lady. I wept about twenty-four hours, and then carefully amputated my pet, transferring all of her important action to the feminine principal.

I would say, "Keep your minor characters down to the limit." But you must have some. Those that pass the acid test are very vital to your story in their capacity as scavengers, removers of waste material in the way of the plot's progress.

Take Lois Wilson's baby boy and her mother in "Manslaughter." You see the boy but twice or three times—and yet he provides the motivation for all of the tense drama which sourround's the mother part and he does it with very little waste of "footage."

The boy's grandmother you see but once, but that one time saves us half a dozen titles and keeps the audience from worrying about the child for three reels, by showing us that the boy is being kept well and happy while his mother is in prison. The grandmother is an excellent example of the manner in which a minor character may keep debris from cluttering a plot.

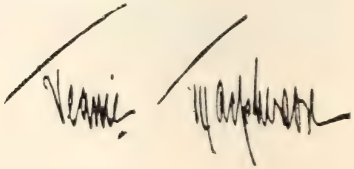
Cecil B. De Mille has me read this first synopsis to him. But he does not allow me to relate the story as I have written it. He forces me to condense the flower of my imaginative writing into plain, unadorned description of the dramatic action. His reason for this is that he does not wish to have his dramatic sense clouded by the imaginative fervor of my first rush into the story.

Then comes the "one-line continuity." Each scene is written in one or two lines. It is the "clearing house" of the story, for here we are concerned with straightening out the structure and the motivation. Everything is eliminated that is not essential to the building of these fundamentals.

Then I start my second continuity. In this continuity I am through with the problems of building structure and drama. My sole concern is with the precision and accuracy with which my characters move, the determining of whether it would be better for a certain player to die in the sitting room or the bedroom, etc.

But a scene that sounds great on paper may fail to hit when the camera cranks upon it. And back it comes for revision, and it is changed until the minutest detail holds water.

Finally the picture is finished.



The Art of Story Telling—A Plea for Progress

THE art of story telling per se is explained in detail in other portions of this chapter by the leading writers for the screen, successes not only financially but artistically. The plea which I believe is most necessary to broadcast is an explanation of the one great step forward which must come about in the scenario field.

Strictly speaking, there is no such person as the original screen dramatist; and until we get him, we shall have no great screen drama, as there are great stage dramas.

He who has an idea to express on the screen, writes it out in the form of a narrative which he submits to the producer. If this narrative is acceptable, its inherent idea, plot or fable, is then transferred to a distinctly different medium: a motion picture scenario. This operation is usually performed by a second person, a specialist, designated as a scenarist or continuity-writer; and this scenarist is under the supervision of the producer, the director and, should there happen to be one, the star.

Now—the technical requirements of a narrative and of a motion picture scenario are vastly different. Consequently, in the transference from one medium to the other, the force of the original idea is largely lost; for what is effective in narrative is often ineffective in drama, either for the stage or for the screen.

Suppose, for example, playwrights like Ibsen or our own Eugene O'Neill, had to submit their plays by merely outlining them in brief narrative synopses and then the finished product had been evolved by play-hacks analagous to our usual continuity writers—for at best that is all the continuity writer is. Imagine the result!

The nearest approach to the screen dramatist today is the continuity writer, who adapts the original stories of others to the films. The time required for this operation ranges from twenty-four hours to two months the average is about three weeks. For this work, he receives from five hundred to five thousand dollars; and the average here is about one thousand dollars. Thus the continuity-writer is really little more than a

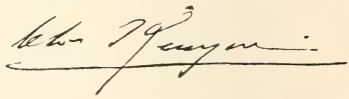
hack, working on second-hand ideas, whose first thought—even if unconsciously—is for speed.

But suppose original screen dramas were purchased by the producers in the manner in which original plays are bought for the stage. John Brown, the original screen dramatist and an honest artist, has an idea which he feels would be expressed better as a motion picture than through any other medium. He proceeds to develop his idea directly in the form of a screen play, imbued with his own inspiration, individuality, style and treatment. He takes as much time as his artistic conscience demands. His work completed to his own honest satisfaction, he takes it to Mr. Stage-Producer reads a three-act play. If he found no merit in Brown's manuscript, he would reject it. Then, unless Brown sold it elsewhere, he would be out of luck and some six months' labor. Such is the gamble taken by every writer for the stage.

But suppose Mr. Producer accepts Brown's screen drama—either as it stands, or with certain changes which Brown would himself insert. The author is guaranteed that his scenario will be projected exactly as it is written, or as nearly so as technical limitations will allow. An initial payment is made to him according to contract—in the world of the stage, this sum is from one to two thousand dollars. Mr. Producer then proceeds to make the picture, Brown receiving an agreed royalty or a percentage from the profits of the film's sale. Then he has some direct share in the success, large or small, of his brain-child.

The new arrangement will bring about more cordial relations and a greater harmony of effort between the writer and the director, similar to the relationship of the musical composer and his interpreter. The one composes the piece the other renders it to the public as it has been written, striving to give in that rendition the full and exact meaning and message of the author.

This may mean our having fewer films—God grant the day—but they will be, in time, far better pictures.



Beginning a Scenario

OFTEN the question has been put up to me: "How is a scenario written?" and frankly I have said, "I don't know." However, that query has been made so many times that I have made an introspective analysis of the situation and found certain specific things to be the truth in connection with screen writing.

First, we have what is known as a story thread. In other words we map out the treatment we are going to give our story. Then the sequences are settled upon and the biggest trick of all is to get as much as possible into one sequence. That is the real work of continuity writing. So many people know about the business of making pictures now that it is just like primer to them, but for the few who don't know, after sequences are written they are split up into scenes.

Several years ago when I first started writing it was the ambition of every writer, when given a story or play to see how far away from the theme we could get. There was a certain pride in taking the title of the book or play and eliminating all that the poor author had put between the covers.

Great strides have been made since that time and, of course, we realize how silly we were and now try to follow to a letter the text of the book we are writing from. If some of it can't be transferred to the screen we at least try to stick to the spirit of the theme.

Bess Meredyth

1. Dorothy Farnum
2. Adrian Johnson
3. Rosemary Cooper
4. Winifred Dunn
5. Florence Lawrence
6. Ethel Chaffin
7. Olga Printzlau

Possibilities for the Beginner

NO PROFESSION is as discouraging to the newcomer as motion pictures. We worship at the altar of the "recognized failure." In no branch of the picture industry does this hold more true than in the writing of screen stories or screen adaptations.

Today, perhaps more than ever, the film producer is trying to break away from the hackneyed story and its hackneyed development.

In this fact lies the opportunity of the newcomer to break into the field of scenario writing. Hitherto, for the unknown writer to enter motion picture work was almost an impossibility. It required many elements and characteristics which have little to do with the quality of writing, such as acquaintanceship among the producers, enormous persistence, the elements of chance and the ability to convince the responsible people.

The extreme conservation shown by producers has had a certain justification. Changing a story from one form of expression into another is a form of gamble and it is not unnatural that the picture makers should try to reduce the elements of chance wherever possible. The great objective has been to produce pictures from books, stage plays and short stories which were written by well known authors. These have always been purchased in preference to material submitted by unknown persons. The psychological fact, popularly expressed as "hitching your wagon to a star," is responsible.

It is not impossible, of course, for an unknown to secure admittance. It has been done and doubtless it will be done again. I believe it is true that all reputable studios give a fair reading to scenarios which are submitted. The fact that, out of more than forty-two thousand scenarios submitted by unknown writers to various studios last year, only four were purchased will prove how difficult success in this line may prove. In other words, the chances are about one to ten thousand.

Director and Scenarist
of Paramount Productions

Advice to Amateur Scenarists

THE one most important injunction to the amateur scenarist, in my opinion, is to impress upon his mind the imperative requirement of a new angle in story-writing. The worthwhile person in any field of endeavor is the one who throws off the shackles of convention and does things differently—does them better, even though he knows that the world will wag a warning finger and exclaim, "Why trifle with the rules? We have done it successfully this way for ages. Why experiment?"

They said it to Whitney when he invented the cotton gin and saved the South—they said it to Fulton when he defied the vagaries of the winds by launching the first steamboat on the Hudson—they said it to Franklin when he sent a key soaring to heaven to bring down to man the secret of the lightning—they said it to D. W. Griffith when he cut off the legs of his actors to concentrate attention upon their brains. They are still saying it in the picture industry where the inevitable answer to the universal accusation of stagnation is, "Be patient! This year we will make them BIGGER and BETTER."

DON'T try to write screen stories at all unless the urge within you is so strong that you are prepared to starve, steal, dishonor your parents, and break all the other eight commandments for the simple satisfaction of seeing the child of your brain depicted upon the silver sheet before your eyes. Having committed all these sins, and having at last reached your goal—

DON'T expect to recognize the infant when you do see it. You may be its mother, or its father, or both; but it will bear no family resemblance to either parent. Be forewarned!

DON'T expect to receive a fabulous amount for the mere exposition of a fragmentary idea, handled in the same old way. It's the new treatment of the old idea which brings home the bacon to an author. There is nothing really new under the sun—but there are a lot of things we don't know about yet, or haven't tried.

Remember that, in telling a story, you are appealing to instinctive emotions. So give wing to your imagination and let it soar.

Albert E. Smith

Task of the Scenario Writer

THREE persons witness an accident. They relate it to their friends. One tells it bluntly, beginning with the crash and working backward. The second tells it in ten words, unemotionally, casually. The third tells it in continuity, with a dramatic suspense leading up to the crash itself.

Of these, the third comes nearest to what is sometimes erroneously called a "born scenario writer" and the other two are hopeless.

There is no such animal as a "born scenario writer." Scenario writing is the development by study of innate dramatic appreciation. Not all persons, by any means, have the ability to feel dramatic situations, and only a percentage of these are able to express them in scenario form. A diploma from a scenario school is no guarantee that the graduate is a scenario writer.

The task of the scenario writer in this day of the history of motion pictures is the creation of a new art—the telling of stories in pictures.

We have been prone to accept the standards of the old school rather than to create something new. We have told stories in pictures with elaborate and lengthy subtitles. Now we are working around to the point where a picture must be complete in itself where, in other words, the picture itself will tell the story. There is a picture synonymous with every word. Usually the picture is more forceful; it is always equally expressive. Our task is to find the picture.

The motion picture of the coming day is a picture that will not require a printed word from beginning to end and will be complete, concise, dramatic and entertaining. That day is not far distant.

Walter Woods

Paramount Supervising Editor

The Secret of Good Pictures

SYMBOLIZE words! That is my answer to the question raised by young writers on how good scenarios are written.

The secret in good pictures is to be found in the perfect substitution of symbols for words. The spoken word is the property of the stage play; even the written word has very little place in the photoplay. But in the place of these words we must have pictorial symbols.

Substituting symbols for words is a tremendously difficult task—one that requires imagination coupled with a dogged persistence that refuses to admit failure.

Sub-titles—the use of the written word—are reduced to a minimum. In their place are symbolic pictures.

The photoplay is primarily pictorial and dramatic. In the past all too many pictures have been made without regard to these essentials. Many screen stories were, and still are, told in narrative form. By the general use of the written word the task of placing this narrative on the screen has been simplified a thousand fold.

The really dramatic photoplay focuses down to almost as few episodes as a stage play contains acts. In the ideal photoplay each sequence of the story is an act. But to achieve this perfect form requires a thorough knowledge of drama and the generous use of symbols.

If a play is big enough to succeed on the stage, we keep the quality that made it a success in adapting it to the screen and change it only as much as screen technique requires. When we select a story for picturization we have in mind its dramatic value, of course, but we do not neglect the pictorial quality. Unless it lends itself to pictorial telling we do not attempt to picturize it.

Clara Beranger

Scenarist for Wm. De Mille

Is Scenario Writing a Gift, or Developed

I KNOW only my own way of development; how I started writing stories for the little magazines, then grew to writing originals for cheap releases. Now I feel at last as if I am to have the reward of real artistic endeavor, such as was "Beau Brummel" and will be "Babbitt." But no one can say whether a scenarist is born or that one can be trained. Industry often breeds talent. The fates sometimes give you a power at one time in your life, that they withhold at another. It is an absolute mystery.

Scenarists are nothing but the stokers of a ship, necessary, but condemned to the hold of obscurity. But we do work so the stars and directors will have a nice time on deck.

A scenarist must have knowledge of literature, then throw it away for knowledge of life. She must feel what is screenable, as a great artist knows intuitively that certain people are not paintable.

We work with words and without them. What we really do is to transmute thoughts into pantomime. More and more screen acting is to plant the idea with the face, and language will be used less and less.

Knowledge of human nature in all forms is our first requirement. When I was doing "Beau Brummel," I really built the character from the record of his talk. Took a witty saying; decided what phase of his personality was expressed by that, and then put an incident on the screen that painted just that quality of his nature.

I have often asked myself this question. With our long struggle for success, are we ever to have a permanent place in literature—live as do the great poets and novelists, or are we just to be the stokers with no right to remembrance.

Dorothy Farnum

1. Harold Goodwin
2. Sylvia Breamer
3. Mary O'Connor
4. Victor Varconi
5. Mary Carr
6. Courtenay Foote

Opportunity Scenario Writing Affords

THE great inducement about writing scenarios is the two-fold opportunity it affords. In the first place, there is the artistic possibility which is always the greatest possible stimulus to the imaginative mind and which makes any work of creation worth while for itself. Secondly, there is the financial reward which can be secured by the successful writer for motion pictures to an extent that makes this profession one of the most lucrative branches of authorship. This financial aspect is important, not only for itself—and we live today in a world where monetary considerations are always important—but also for the moral as well as the economic independence for which women and men are striving in every walk of life. Of course, we know that many of the greatest artists have given the world their masterpieces while they were suffering from financial troubles or even actual want; but it is just as true that it is only when the creative artist is financially independent, or comparatively so, that he can afford to pick his work, and in such wise give his time and effort to that which will achieve the highest artistic effect.

Scenario writing is perhaps the most typical American form of authorship, sharing this honor with the short story. This is so because of the quick rise of the motion picture and the phenomenally rapid strides it has made towards an art instead of the curious novelty it was at birth, and the excessive industrialism which threatened to stifle it a few years ago.

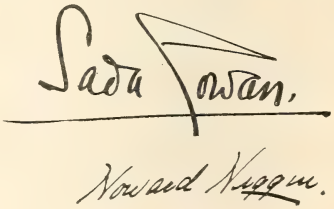
He is the most basically democratic artist in the world's history! For every other art enjoyed, at least for the first century or so after its inception, a form of subsidy by the economic and political princes of the day.

The one great need for the screen author is the ability to visualize what he has learned in the school of life—what he sees about him, and what he can gather from the universality of sources which constitutes the gold mine wherefrom he can dig up innumerable nuggets. Everything is grist to the scenario writer's mill. No other art draws so extensively upon every sister art, every science and every other form of knowledge, as well as intimately revealing life of the past, of the present, and even, to a smaller extent, of the future.

The best school of all for the beginner is actual studio work. This was possible only in the earlier days of the motion picture industry, and that is why so many of the scenarists who are successful today have been here for a long time. It is hardly possible for even a small percentage of the amateur screen authors to enjoy actual studio work under existing conditions—for them, the best school is the study of many pictures from a technical standpoint, and of the printed word, so that they can write better English. Nowhere else as in this field of writing is it so necessary for the beginner to show his dogged determination—for the great investment with which the producer must back his judgment in selecting a story makes it automatically more difficult for the beginning scenario writer than for the novice short-story writer or novelist.

The one word of practical advice to the beginner which we would offer is expressed because of the realization that his greatest difficulty is to sell his story this word of advice is to "plant a big kick," in the language of the studios, in his first paragraph or at least on his first page—something which will electrify the reader so that he will see at once that this particular script is above the ordinary, and therefore worth his jaded attention.

Despite the trend of most of the other literature of the present day, the screen is not looking for excessive realism. It is, so to speak, the last stronghold of romance; and this should be kept well in mind by the beginning author. He has a greater chance than ever at the present time, because more and more the biggest producers and directors have come to the realization that the best film vehicles are those which are written directly for this particular form of expression. Furthermore, the wave of excessive expenditure on sets and props is now past, to a large extent; and the films are ready to "say it with acting." Herein is the writer's greatest opportunity.



An Essential of Writing

DEPTH rather than width of knowledge and experience is an essential for any writer. Of recent years a number of persons have joined the writing ranks whose own experiences have been very wild and hectic. Globe-trotters, ship engineers, men in prison—there has been no end to the stories which have poured forth from these "realistic" sources, as they are called.

The impression, therefore, has gone the rounds that in order to write successfully it is necessary to have a wide variety of personal experiences. With due regard to the very splendid writers of the realistic school let me state that is not at all the case.

No experience is of value unless it has "sunk in." Some of the greatest writers have developed in very restricted environments—and yet they lived to the full what little of life they were permitted to touch.

Jane Austen never stirred from a small country parish. Mary Wilkins was a small country dress-maker. Charlotte Bronte, with a drunken husband and a dipsomaniac brother, found all the emotional experience she could possibly need right within her own small family.

Many writers have developed through sheer ability to interpret in imagination the books they have read.

Beulah Marie Dix

* * *

The perfect type is a girl who can be photographed from any angle without having to worry with the lights to obliterate facial discrepancies. A girl who is five feet, or a trifle over, is the best height. Tall girls find it harder to break in than medium-sized ones.

MOVIE STARS' HOMES

1. Charles Ray
2. King Vidor
3. Thos. H. Ince
4. Forest Stanley
5. Pauline Frederick
6. Nazimova
7. Rupert Hughes
8. Constance Talmadge
9. Conrad Nagel
10. Warren Kerrigan
11. Will Rogers

Film Editor Axman as Well as Judge

A FILM editor's sanctum is the court of last appeal in the motion picture industry. The film editor is axman as well as judge. Upon his shoulder falls the responsibility of the success of the photodrama.

A resume of the duties of a film editor would carry the reader through the entire labyrinth of the complex business of making pictures. When a director finishes a picture, and feels content that the artistry of the star and the co-operation of the players has made it a success, he invokes the aid of the film editor to reduce the picture to proper length and to guarantee its success on the screen.

There are two ways of editing a picture; with the head, or with the hands, and I even go so far as to say that in one case you have an editor, and in the other a mere mechanical "cutter."

I pass up the cutters. They are a legion, and do more harm than good to the profession. But a real film editor has probably more to do with the success of a picture than any other one man with the possible exception of the director himself.

The chief requisites of a film editor are a wonderful imagination, and a real understanding of human nature and human emotions. His forte is to know these emotions and how to play on them; to judge whether at this point and that, through his story, the best effect is to be gained through playing on suspense, surprise, sympathy or desire.

It is for the film editor to decide whether the picture will "go better" if the audience is "let in" on certain points of the plot, or are kept in the dark up to the certain point where the denoument comes as a decided shock or surprise.

Too much of this or that will cause a drag; too little may result in a sense of disappointment or prevent the point to be made from "getting over." And these are only a few of the things, all requiring real brains, that make up a film editor's duties.

Frank Lawrence

MOVIE STARS' HOMES

1. Harold Lloyd
2. Mary Pickford
3. Tom Mix
4. Milton Sills
5. Abraham Lehr
6. Norma Talmadge
7. Aileen Pringle
8. Sam Woods
9. Viola Dana
10. Noah Beery
11. Syd Chaplin

Environment and Home Atmosphere of Picture People

FROM the shores of artistic Europe, from the fartherest stretches of the North, from the sunny, almost fatal beauty of Southern Italy, one may come to Hollywood and find still more beauty. And, upon the hills and amidst the waving palms and a sunshine that beckons and attracts as does a magnet, one may find homes, many of them, half concealed, half revealed; homes, the beauty of which cannot be equalled the world over. For each home here is, apparently, built in an individual style that is attractive beyond words and the architects must have taken the buildings of the world and reconstructed them and built a beauty of their own, an imaginative style of architecture and finish and conception that is individual beyond expression.

Some of the most beautiful homes of Hollywood belong to the artists who have entertained the world. Naturally, the interiors of these homes are expressions of individual character. A home should always be an individual expression and, quite naturally, persons who live in a world of drama and emotion, must have about them those beautiful things which suggest thought, bring ideas and give rest and relaxation, at the same time. It would be quite useless to describe furniture and things of that sort. What I wish to dwell upon, briefly, is the spirit, the individuality, the beauty of expression which was the inspiration of these homes.

Outside of Hollywood, a short distance, there is an English estate, whose cultivated gardens, whose long stretches of landscaped beauty, excells anything I have seen in the Old World. Then again, there is another home, whose plainness of white beauty, unspotted and untouched, suggests the very soul of the Acropolis at Athens, transplanted to a new world, yet retaining all the age old beauty which formed a part of the universal civilization and knowledge. There is yet another home, half hidden away in a bower, which you approach by winding pathways, walking towards something which bursts upon you like the motif of a fairy tale; a beautiful little architectural gem hidden away from the noises and confusion of a modern world, a place where a girl dreams the dramatic dreams which have made her famous.

1-2-3—INTERIORS OF STARS' HOMES

And there are Colonial homes, made beautiful with the magic touch of the Southland. And there are Spanish homes, done in strange bright colors, which remind one of the brilliance of the colors which Rembrandt used and which was a secret, until the sunshine of Hollywood and the magic touch of dreams brought them to light once more. And there are homes such as one may see at Versailles, where the French kings acted out their last monarchial drama. And, yet again, there are homes such as one may see bathed in the sunshine of Naples, flower covered and breathing an enchantment of view which Hollywood has caught and given an eternal expression.

Here, in brilliant panorama, one may see the architecture of the world, only it has been given a new expression. And here, also, one may see absolute individuality of expression brought to life and made eternal also.

And what do the interiors of these homes bring to mind? Let him who has imagination read. These homes represent the life dreams of men and women who are artists, not only in their own line—motion pictures—but who have expressed, in some form or another, every allied and kindred art. Here one finds paintings done by those who make painting a hobby, seeking constantly to express life on canvas even as they do in drama. Here one finds copies of the Old Masters done by the New Masters of Hollywood, in which the spirit of those Old Masters has been caught and a new eternality added to them. Here one sees sculptured figures, chiselled from marble brought from Carrara, so that the idea of the sculptor may live—in the art of Hollywood. And yet again, one sees etchings endowed with the new art and yet partaking of the old, etchings developed and executed under the inspiration of the new art of Hollywood.

In the homes of cinema artists of Hollywood one may walk, soft footed and admiringly, through the art of the world and learn more strange things of those who, perhaps, may conceal their artistic hobby from the world, saving it only for themselves and that something must be kindred art, because, in no other way can these men and women find their true expression.

Then again, you may find some beautiful, dark-eyed girl who has delighted her millions on the screen, tucked away in her Spanish home, surrounded by those bright, warm colors which one may see in Old Seville. Perhaps, she may thrum a guitar which once told the story of an immortal love played out under

Edwin Bower Hesser

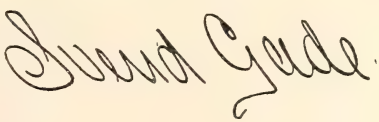
DOROTHY PHILLIPS

the sunny skies of Spain. Perhaps, her eyes may flash, her pose grow languid, as she plays some forgotten melody and listens to the approach of her lover, the matador, who has that day bowed before his admiring thousands in triumph.

And yet again, one may walk through the bazaars of the East, made soft by subdued lamps and glowing colors and, if one had color in his soul and imagination, he may hear the soft footfalls which echo in the desert, human ships that pass in the night on modern era.

There is art here, the art of a world. There is beauty here, beauty severe and Northern, beauty warm and colorful. And this beauty has been created by those who feel the impulse of creation, those who have expressed themselves in the art, the love, the temperament, the achievement of many lifetimes, that you may be entertained. If you are a lover of art and can understand the soul of a man or woman who creates, then some day you have a rare treat in store for you. Perhaps, by a stroke of good fortune or destiny, the beauty of these homes may be thrown open to you, because, in Hollywood, there are no secrets, save for those curious persons who come simply to have food for conversation. Some day, like myself, you may walk through many worlds, led by the men and women who have created these worlds within four walls—for themselves and their friends; men and women who love to show you their achievements provided you can understand—and appreciate, something which, in this some mysterious errand.

In Hollywood there are as many fanciful and beautiful worlds as there are personalities, which have created these worlds and, if you have Aladdin's Lamp, the door is always open.



1. Mr. and Mrs. Bryant Washburn and family
2. Conrad Nagel and daughter
3. Jack Holt's Family
4. Mrs. Buster Keaton and baby
5. Claire Windsor and son
6. The Coogan family
7. Mrs. Coogan and Jack Jr.
8. Mr. and Mrs. Tom Mix and baby

Can Married People Work in Pictures

THE fierce glare of publicity which shines upon persons in the motion picture world often leads the layman to erroneous opinions about their personal lives. Even though the public is coming to appreciate the fact that the majority of film folks are hard-working and home-loving people, this same public does not yet appreciate how many cases there are in Hollywood of happily married couples, both of whom are working in the pictures. "Professional jealousy" is supposed to be a common attribute of all actors, but as a matter of fact—although it rears its green-eyed head here and there, as in all walks of life—the actor's usual reaction toward his fellow player is one of concrete help and assistance rather than jealousy and distrust. It is too commonly supposed that happiness is automatically forbidden to a married couple, both of whom are working in the films.

This is not so; there are scores of cases in Hollywood where the direct opposite is true. It would be a long list indeed which would contain the names of all the men and women—many of them blessed with children—who share not only domestic but also professional relations. What used to be called "temperament" among professional people has largely died out, especially in the picture world. The regular mode of living forced upon us by our work as well as our own desires, is not conducive to "temperament." And just as in the outside world, where more and more married couples are both earning their own livlihood or contributing jointly to the family coffers—so in the film field; there are literally hundreds of happy examples of the same joint activity. There are quite a number of cases of stars who are directed or managed by their husbands, or both; and there are scores of other cases where the wife and husband are both actors—sometimes perhaps playing in the same company—but more often in different companies and even in different studios. There are many instances where the woman is gradually working her way up as an actress and the husband is a cinematographer, a technical director, a designer, a property man or active in some other one of the numerous departments of motion picture making.

Gene Kornman

HAROLD · LLOYD

Modern civilization has developed numerous inventions which have done away with practically all of the tedious manual labor and other chores which formerly occupied so much of a woman's time in the conduct of her household.

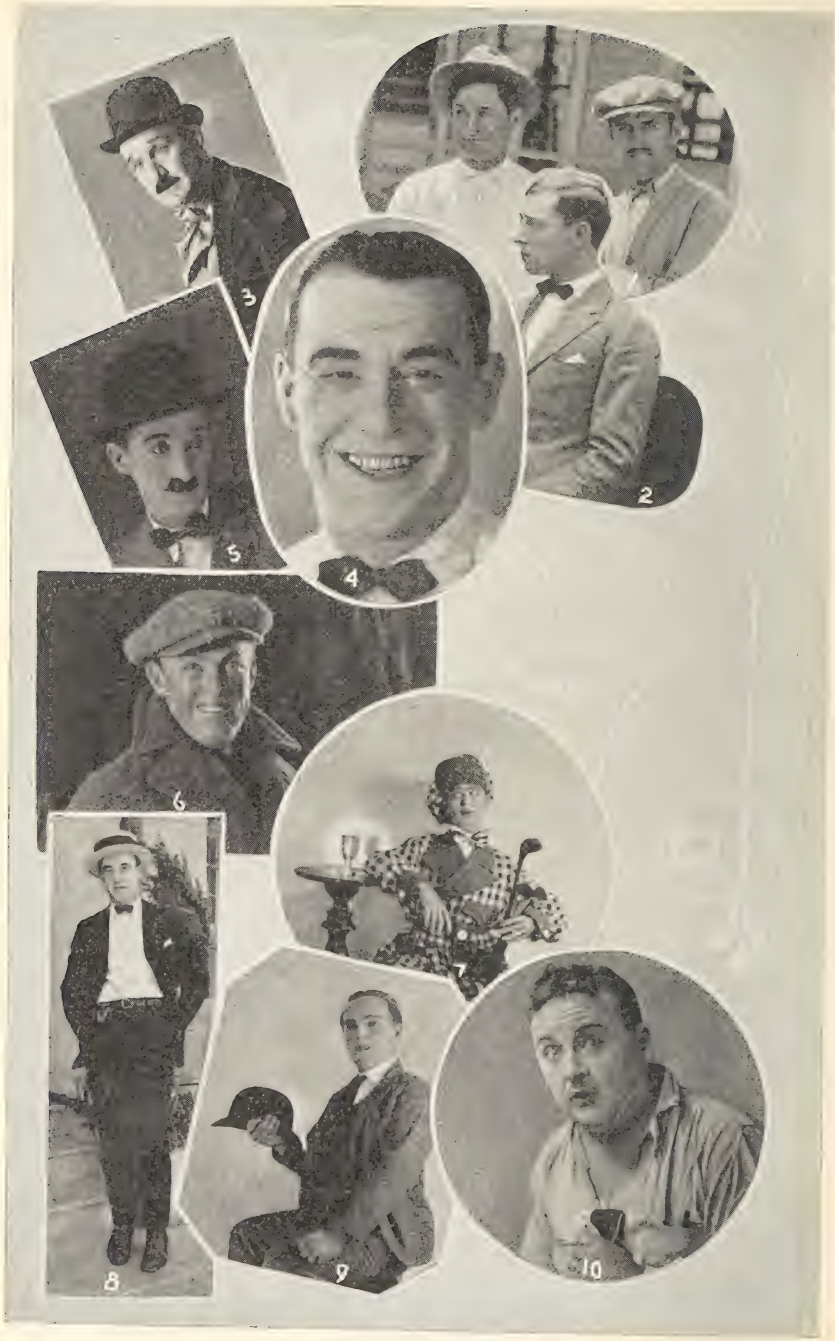
The active married woman who does not absorb herself in some activity, therefore, often finds herself with much time hanging on her hands and unless she can occupy that time with something worth while, trouble is bound to result. In the motion picture world, where their work is the sole subject of converse and study during their every waking moment, how much finer it is when the husband and wife can have a common subject of interest—something to talk over with each other after the day's work is done and something in common on which they can help each other definitely and inspirationally! That is how it works out in Hollywood; and that is why so many couples both of whom are active in the making of pictures, find great happiness in the unity of their professional as well as their personal interests.

Emphatically—it is possible for married people to keep on working in the films and to be very happy while they do it. In fact, it is more than possible—it is the usual state of affairs in Hollywood homes!

Dorothy Phillips

* * *

To the potential student of any of the numerous schools of make-up C. B. de Mille gives but one word of advice: "Don't." The man who has made as many screen successes, probably, as any other one individual working for the screen, says that all the novice needs to know about make-up may be learned in half an hour before making his or her first appearance in a picture. The other knowledge may be acquired, he says, bit by bit, as the player advances.



FAMOUS COMEDIANS

1. Will Rogers and Chas. Chase Parrott
2. Buster Keaton
3. James Finlayson
4. Johnny Hines
5. Clyde Cook
6. Neal Burns
7. Jimmie Adams
8. Snub Pollard
9. Bobby Vernon
10. Bert Roach

Comedy Development

COMEDY development unquestionably has been one of the outstanding features in the progress of the motion picture during the past few years.

What the next couple of years holds for the comedy is virtually impossible to foretell.

We do look for a continued development along the line of story, however, which probably will be the main boulevard of advance for this particular branch of production activity.

It has been our observation that in any audience there are a certain number of persons who will demand the slapstick type of comedy. There always will be a great number of devotees of this element of fun making. But audiences undoubtedly are appreciating more than ever the comedy which has a fairly well defined plot, with action that is not as rough as the old slapstick, and still not too genteel, which is about the best way I know to express it.

As for our own plans, it is our intention to mix up the type of offering we will present. That has been our policy in the past, and it has worked out highly satisfactorily. To develop a certain type of comedy, and to stick to that without ever changing the variety, is to invite trouble in production. For no matter how great the appeal of a player, he cannot go on forever giving his public the same kind of picture, release after release.

There must be suspense, or perhaps anticipation is a better expression, in comedy as well as in the drama. We have noted, however, that audiences are drawing closer to an appreciation of comedy wherein the gags are mingled with story than in just straight gag comedies—pictures built entirely for laughs.

Natural gags—laughs that are obtained in legitimate situations and by legitimate means—are always more appreciated by audiences than are incidents thrown in purely for a laugh. Not that the audience will not laugh at a forced situation, but you obtain a more wholesome, and frequently a more sustained, laugh through the natural gag in a legitimate situation.

Harold Lloyd

Must Drama Have Humor

HUMANS cannot stand the strain of long and tragic periods without breaking and that applies even to the strongest of us. Therefore, in tragedy, humor is necessary. Strange to say, humans cannot stand a long strain of laughing, therefore, tragedy is necessary. It seems to me that dramatic representations of life are made up of, say, three parts of serious effort and one part of humorous effort and then we have an ideal balance. Humor, be it known, is much more difficult to find than tragedy. Humor is one of those rare gifts which lighten the fairly sombre pattern of Life. Humorists have been loved since the beginning of time. In fact, it is through humor, that life's greatest lessons can be taught because we haven't had intelligence enough to learn it before. Humor teaches us to laugh and smile at things which, otherwise, might work a disastrous injury in our lives. Whether you smile internally or externally, smile. Laugh when you can. Some people make a habit of practicing it regularly. It then becomes second nature. I have never attempted to direct a dramatic offering without a trend of humor. Such an offering would take on the ghastly morbidity of a Continental dramatic effort and there is sufficient sadness in Life now, without seeking, deliberately, to accentuate it.

* * *

A motion picture career is one of the hardest I know. It will test you as fire tests tempered steel. All honor to those who successfully pass the test.

The Human Value of Comedy

IN looking at pictures, and in making pictures, I think that we sometimes overlook the chief reason why there are moving pictures. And that is the desire in every human heart for entertainment. Entertainment, pure and simple. Of course, there is the educational value of pictures, but, even in this, very often the educational value comes, not in pictures which are labeled "Educational," such as how wallpaper is manufactured, but in certain points in the pictures which are made solely for the purposes of entertaining.

That is where the comedy people come in. The first moving pictures made were comedies of the rough and tumble variety. And in setting up our idols in the world of the screen, I think we are inclined to overlook due credit for the people who cause the smiles, the chuckles and the hearty laughs. The circus clown usually dies unhonored and unsung, and very likely many of our comedians who are leaping about on the screen today will achieve little lasting recognition for having made millions laugh.

I would rather direct a little picture which is pure entertainment—which makes no pretences of being in earnest or of telling a great story, or pointing a great moral—but which will take people's minds off their troubles for twenty minutes, than to create the world's biggest super-super-special. That's why I quit making so-called feature pictures seven years ago and joined "comics."

Scott Sidney

LOUISE FAZENDA

F. W. Seely

Being a Comedienne

IT'S customary to write nonsense about a comedienne. But the work to get the laugh, is harder than the effort to get the tear.

I got what success I have by sheer concentration. For five years I toiled in obscurity, as patiently as any clerk over a ledger; was just a bathing girl at Mack Sennett's. Then I planned in my own mind the gingham dress, the pig-tails and the square-toed shoes, and the comedy that went with it. In a way, it's just as a man builds a house. Of course you modify it as you go along, but what I want to stress is that comedy is made from the gray matter of the brain, and it's much harder than it looks.

Of course, I love to make people laugh. The world needs sunshine, a whole lot of it. Folks come to the motion picture theatre to escape life. The Russians call the movies "illusions." And if you can spread before their eyes the vision of a happier lot than is theirs in reality, and make them live it with you, then you are helping humanity and it makes you feel "good," as the children say.

My life, apart from my work, has been a very serious one for a fun-maker. When I'm through at the studio, I go home, curl up in a chair with a book. I love to read anything from Russian realists to recipes.

My entrance into the picture world was quite prosaic. I was studying to be a teacher, when a girl living in the apartment next to ours, suggested that I go out and see a casting director with her. It was Christmas time. I thought then of only the extra Christmas presents the work as an extra would buy.

But after the holidays I still continued to need money and so went on working in insignificant parts. Then I grew to love the work itself. Probably at that moment my ambition was born.

I am often asked if I would not like to play great tragic parts. If they came my way I would be grateful, but since I have found my little niche, I am quite content to go on giving pleasure.

Norma Talmadge

Comedy Characterization

IT IS only in characterization of the highest order that the comedian fulfills his true artistic mission. For, after all, the comedian is far removed from and vastly superior to the clown. The clown works with effects—or, what are termed in motion picture circles, gag situations; the true comedian builds up a characterization that reaches the highest point of artistry in its reality and convincingness, that works upon the heart-strings of his audience as well as upon their risibilities and by dexterously alternating these emotional reactions, leaves in their souls a warm glow of happiness. This is, of course, the ultimate aim, the highest purpose, of all entertainment.

Anybody who has studied stage drama and motion pictures realizes very soon that the tragic and the humdrum are easiest of interpretation by the actor as well as the author. It is the subtlety of the comedian which stamps him the polished artist.

The difference between the clown and the comedian is the difference between the cartoonist and the caricaturist. The cartoonist evolves impossible characters and places them in impossible situations, appealing to the audience's sense of the ridiculous for his laugh. It is part of the same technique as is revealed in the clown's grotesque make-up and the loud, resounding blows of the inflated bladders with which the circus funsters strike each other resoundingly. The caricaturist is far subtler. For instance, he draws a picture of a certain celebrity which is a perfect likeness, except perhaps in regard to one feature—and that is accentuated beyond the normal. It is by the contrast between the normalcy of the general delineation, and the impression of the exaggeration of the one feature which accomplishes his purpose.

So the true comedian devises a characterization wherein the personage is absolutely normal in every regard save one: It may be a little trick of make-up of one feature—or a peculiar exaggeration of one part of an otherwise normal costume—or the accentuation of a particular mannerism which is fairly common to many people. By throwing the high-light of his artistry on this one outstanding effect, he brings his audience to a recognition of this trait in their own circle of acquaintance, and thus humanizes his characterization. Most effective, too, is the tech-

nique whereby the comedian first wins the tears of his audience in sympathy over the difficulties in which he is enmeshed and then dexterously turns these tears to smiles by the manner in which he extricates himself from these various difficulties. Charlie Chaplin is a classic example of this method in the films; it is the same effect which we secure in the "Potash and Perlmutter" stories, both on the stage and in the films, with which I have been associated.

In short, it is in a caricature characterization that the true comedian finds the highest expression of his art. To achieve this, he must study human beings the world over and in every station of life; learn to depict them faithfully, selecting from their traits and characteristics that particular one for each individual which makes him subject for the caricature. It is for this reason that the great comedians are truly the great actors.

* * *

Should a Comedy Villain Be Funny

MANY times in comedy pictures the villain seems to be very cruel to everyone, even to the ladies. In some cases you have to be cruel to be kind. When a villain in comedies is at his meanest, the comedian or the funny man, by some means, makes him lose his poise and dignity and the more ridiculous he looks the funnier the situation. Usually in comedies the villain is at the receiving end—that is, he is the recipient of all the hard blows, falls and many other misfortunes. And sometimes I wonder why the mean, revengeful looks portrayed on the screen don't stay there for all times as I always seem to be nursing bruises. However, one must forget his screen character and while not in the pictures enjoy his leisure time trying to make others happy.

My advice to those aspiring to be a comedy villain is to try and obtain the physique of a blacksmith, the patience of Job, and the dignity of a tragedian.

A comedy villain should not try to be funny, but should have a comedy vein to put over comedy situations.

James H. Finlayson

Comedy Production

IT IS the custom for the public to pass a very light and hasty judgment upon the comedy, not quite realizing the energy, the difficulty and the general obstacles which seem to be a part of comedy production. In fact, were I to say that the thought and preparation necessary to produce even a successful one-reel comedy is much greater than that used in preparation and production of a five-reel drama, the public would be inclined to doubt me. Yet these are facts. For instance, in a one-reel comedy it is difficult, I might even say, impossible to employ more than three characters. Almost before a one-reel comedy has begun it is over and in that limited space the comedy director must tell a story, plant his characters and settings and, never for a moment, can he let up on the rapidity and interest of his action. Comparisons between comedy and drama are interesting. The day has come when the mechanical "gags" in comedy have become silly. They have been done and overdone. The day has come when comedy must tell a story of some kind, consecutive and connected and, as I have said, within an extremely limited space of footage. And the energy, concentration and hard work necessary to accomplish this always difficult feat are very great, indeed.

The five-reel dramatic story usually contains, when taken, say from seven to eight hundred scenes and, in a one-reel comedy, there are, sometimes, as high as three hundred scenes or nearly half the entire scenes of a five-reel drama. And yet, because of certain ethics surrounding comedy production, these scenes are oftentimes taken in a week and even less time, requiring a day and night rush, a constant and continuous effort which dramatic directors know nothing about. For instance you have a clever point to get over in a comedy. It may be the "punch" of your story. It must be gotten over in a flash, say seven or eight feet, because in the final footage that is all the space you can take.

The sub-title in comedy is another interesting consideration. Nothing must ever stop the continuous, lightning action of a comedy, else it falls flat. Yet the story must, in certain essential places, be explained by reading matter. You can, therefore, never use a sub-title in comedy except where it is absolutely

indispensable. All the titles a one-reel comedy can stand is twelve or thirteen, including the main and credit titles; therefore, the painstaking effort to select the really vital places which must be explained in a one-reel comedy, can readily be understood.

It is also a fact that, in one-reel and even two-reel comedy, the director has very little assistance. He must usually work in the story himself, furnish his own story, give the general sense of the very few sub-titles he is allowed to use and, in all cases, he must illustrate to his actors the motive of the comedy and how to portray it. He cannot engage expensive talent in a one-reeler, because it is absolutely vital that he must confine himself within a limited sum for production. The director figures out his picture. Then he has to figure, down to finality, just how many people he can use within the sum to be expended. In many cases, the director finds he cannot put up any sets and he has to go about "wildcatting" sets which already have been put up, with the result that sometimes in the middle of his production he has to change the story to conform to a certain already built set that he is instructed to use.

Everyone connected with a comedy outfit must act from the property man up to the director. For over two years, I had an assistant—Bob Evans—who also played important parts in every picture. The reason for this drastic economy in comedy is that the comedy picture can only realize so much return. As we all know, it is used as a filler or a trailer or whatever subsidiary position on the programme it may occupy.

It is a strange fact that, almost in every instance where the comedy director has been given an opportunity to make dramas, he has succeeded, whereas the dramatic director has seldom, if ever, made a successful comedy. Comedy is a line by itself. The dramatic editor usually considers comedy silly and does not think any thought could possibly be expended. It is also a strange fact that every comedy actor, even of the slap stick variety, who has gone into drama has "made good," and the same thing which applies to the comedy director, will be seen, applies also to the comedy actor. Unquestionably, if the dramatic actor essayed a comedy role, he would, in all probability, meet the same fate as the dramatic director. I think this is the result of the fact that, in both cases, comedy is looked upon as an undignified department of dramatic art and, therefore, unworthy of serious consideration.

1. James Farley
2. Mary Beth Milford
3. Nelson McDowell
4. Charles Meredith
5. Olive Hasbrouck
6. Margaret Livingston

The comedy director seems to be always in demand. They practically never have a lay off. The dramatic editor, on the contrary, expends long periods of time waiting between pictures and, it is a fact, that, were the salaries of the two branches of directors compared at the end of the year, it might be found that, although the comedy director receives considerably less salary, because of his continuous activities, his earning power averages much better than that of the dramatic director at the end of the year. I have said that the earning capacity of the comedy is much less than that of the drama, which is the reason for the smaller salaries received by comedy directors.

The nearest approach to comedy in the drama is what is known as the comedy-drama which is usually produced with the regular dramatic tempo, which results in a sustained interest for as long as five reels. But it is difficult to sustain laughter for five reels without a break; in fact, save in the case of "Tillie's Punctured Romance," the famous old Keystone comedy of years ago, it has been found to be impossible.

Charles Chase Pauline

* * *

Comedy Work Is Most Exacting

IT HAS often been asked why girls from the comedy studios are usually selected when a search for new girls is made by the companies which are producing feature pictures. I believe a girl can get more real training and experience for any kind of picture work by several months of playing in comedies than she could by the corresponding number of years in dramatic pictures.

In comedy—especially in situation farce of the kind which the Christie studios have been making—the tempo is faster than in feature pictures. Whatever one is trying to put over must be done in much fewer scenes. There is little room for the developing of a character or the fine working out of a situation. The actor learns from skillful comedy directors how to make every move count.

I am most grateful to Al Christie for what he and his splendid staff of directors have taught me.

Dorothy Devore

1. Noah Beery
2. George Landy
3. Gibson Gowland
4. Sam De Grasse
5. Eric Wayne
6. Rob Wagner

A Sketch

THE EDITOR has asked me to write twelve hundred words about—myself! Will I do it? Why, the delicious opportunity causes me to shake like an eager aspen leaf. And I assure you, gentle—or rough—reader, that the words used will be most pleasant, for really I am one heluvafella. If you don't believe it, read what follows.

But there go a lot of precious words I ought to be using about myself, so let me get to my happy task of celebrating Me.

Nobody could have been born more propitiously than our hero, for I made my biologic bow—that is, if seven pound babies bow—in the same place and under the same astrologic conditions that produced Henry Ford. But whereas Henry spent his youth fussing around with spark plugs and bad smells I dashed off to the University of Michigan in search of higher culture and alcoholic adventures. The difference in results obtained by Henry and Me has no doubt given Henry his low estimate of college life. His estimate, no doubt, is shared by others.

However, you can't keep a good man down, and so, despite my cultural handicaps, I cast out my T-squares and compasses, voted myself fairly dry, and espoused the timid virgin, Art, who seemed perfectly willing to be my bride on $12.00 a week—the wage crowded upon me by the Detroit Free Press for drawing pictures of corset ads and murder ladies.

These were the days of the Chipmunk magazines, and I, being one of the young artistic rebels, helped utter a tempestuous little brochure called The Clark Book. This came to the attention of one Percival Pollard who wrote and dared me to come to New York. I took the dare.

Arriving in the "great metrollupus" I landed right on the cover of a weekly magazine, "The Criticism." That is, I made the pictures—in black and red—that were intended to intrigue the eye to the newstand.

Now it so happened that this same magazine harbored another embryonic "movie notable"—a young fellow by the name of Rupert Hughes. Rupe and Rob, having similar shaped heads, became great friends and when the New York Journal declared war on Spain they filled up with patriotism and high purpose and joined the 7th Reg., N. Y. N. G., and had the ultimate distinction

of belonging to the only regiment of "1000 cowards" in the United States. (See Hearst papers of that time.)

After this moral collapse the pair fled to England where for several years they shed literary and pictorial light into the dark recesses of the British mind through the Encyclopædia Britannica, after which Rupe returned to America to fill up the family magazines with his bright wheezes, while Rob went off to study the nude in the undressed studios of Paris.

Having learned—architecturally—all about women, I returned to America as a portrait painter, and for several years immortalized on canvas the amazed features of some of our nicest people. The work was fun but full of penalties. Next to being the manager of a branch bank in California the most hazardous occupation extant is that of a portrait painter the outraged relatives of the sitter being invariably bent upon mayhem or murder.

Thus driven from city to city I finally reached the sunkist subdivisions of Los Angeles where I hung out my shingle and painted the bucolic features of the onrushing Iowans.

This was along in 1905-6—a time that in the future will have great historical significance, for an epic even was about to happen—the birth of a new Art. The seven Arts are as old as human history, yet there was another one still to be born—and I, luckily, was present at the accouchement.

For several years I stood by the cradle and watched the struggles and antics of the flickering youngster and wondered why nobody was celebrating him in the public prints. All right, I says to myself, if the publicity hounds won't lay off their literary goo and do it, I'll do it myself. So I did. I just naturally threw away my paints and brushes and waded into a Corona, which resulted in a long and tiresome series of articles on Motion Pictures in the Saturday Evening Post. I was not a writer—as literary purists all insist—but the subject was lively and the fans didn't know the difference.

Then I tackled a novel—the great American novel—and though it has never appeared in any list of the "10 best," yet the Red Book bought it, and had the nerve to run it for six exciting months. It is called "A Girl of the Films," and it would make a corking film play (adv.).

Having told all—or nearly all—about the Hollywoodmen of the movie world I decided I was a goat to write **about** the films while a lot of fellows were earning real wages writing **for** them.

So I applied a heavy anaesthetic to one Jesse Lasky and when he woke up I was on the staff of the Famous Players-Lasky Co.

Immediately motion pictures were lifted up into the largest—if not the greatest—of the Arts. This accomplished, Jesse made me a director, the gaudiest gift in the hands of King Kinema.

As to how I will direct the future of Motion Pictures I haven't yet decided for I am at present trying to get on the screen the elusive humor of Will Rogers.

Personally, I am short (I have to jump to strike my wife!), thick-set, and irresistable with the ladies. I hate onions but am passionately fond of tall blondes. My manners are a bit odd but my customs are even odder. I enjoy chocolates but am forbidden to eat them lest I lose my Greek equator.

Rex Ingram

* * *

Disappointing as it may be to prospective visitors to the film capital, truth demands that they be warned to expect few thrilling sights unless they assist in staging them. A walk down Hollywood boulevard reveals few stars and no gay palaces of crime, such as might be expected in a city which, theoretically at least, is given over to the pursuit of pleasure. Occasionally one's favorite screen player may be glimpsed through the window of a limousine, or in a seat at the Hollywood Bowl, during the concert season. The beaches and restaurants occasionally prove equally fruitful. But as for gathering places where gay revels occur nightly—or even weekly—they simply do not exist.

T. ROY BARNES

How to Laugh Well

IS FAT a disadvantage? Parts are constantly coming up for fat people. Most of the casting directors are very thin. Tell how you got fat. A part is bound to come.

What is meant by types?

Find out if you look like Napoleon or one of the Smith Brothers. The postmaster will tell you. A type is a man who has been told he looks like someone who made a big splash but isn't quite sure of it.

Can you give me a camera tip?

Yes. Write to Cohen's Camera Tipping Bureau. If you're not satisfied with his camera tips he will give you a tip on Juarez or Tia Juana. Try it. You may win something.

What salaries are paid to the profession?

As high as a million dollars a week. You probably wouldn't get that much—at the start. Don't become discouraged. Money is as easy to get in Hollywood as King Tut's eye tooth.

What is a stunt man?

A mentally unbalanced person who, for a consideration, is willing to delay a railroad train with his anatomy. Stunt men usually live to a ripe young age.

Is the motion picture a fancy or a livelihood?

Get an option on a yearly meal ticket, then you can try them either way.

What is the Wampas?

It is an Egyptian insect of the time of Sesostris. During its lifetime, it wriggled all over Egypt. It is exhibited once a year in Hollywood. Come out and see it and bring your loose hip with you.

What should I do upon my arrival in Hollywood?

Get off the street car and say, "Isn't this glorious." Keep your hand on your bank roll and study the real estate market. You may live to a ripe old age.

What constitutes a girl's wardrobe?

Everything she ordinarily wears and two changes of umbrellas for the rainy season. What? Why certainly—two pairs

—yes indeed. I should say so. Dear me, child, did you think you could get along without one of them. Yes, by all means. You're quite welcome.

Would you advise starting as an extra?

Well I should say not. How undignified. Start as a leading man and work down to an extra. Be original, dearie. Good extra people are getting more scarce every day. Hurry up. I heard them asking about you yesterday.

Do reliable motion picture concerns advertise for help in the daily newspapers?

Yes. Some of them need it very badly. Read the Wall Street financial journals. When you apply, act like a financier and see what happens.

Tell us something about an appropriate screen name?

If your name is Maginnis, call yourself Rose La Fleur or Mirabelle de Tut. You can have those two for nothing. I've got two left, Francine Violette and Hildegarde St. Pistachio. What am I offered for them? Select a name that looks well on a check.

What is an assistant director?

A young man who is extremely well educated. He usually speaks several languages, including English. He is the only man in the world who can say "Yes" correctly. He's had years of practice. How would you like to meet one?

How does the cost of Hollywood compare with other cities?

It's much cheaper to live here than on Fifth Avenue. You can get a Lizzie for a dollar down and a dollar when you've got it. Bungalows are reasonable. In fact, Hollywood is very cheap. Don't tell anyone because everybody here thinks it's very expensive. No charge at all, thank you.

What is a director? Are they perfect gentlemen?

The first golf suit you see contains a director. They are gentlemen always. When you see one go boldly up to him and tell him you want to "break into pictures." If he should suddenly go insane, don't blame yourself. Most directors are greatly overtaxed—but not by the government.

Should I work in pictures for a living?

Ahem! Most people do it for a living but some don't live long. By the way, do you want to take over a valuable piece of real estate? Let me know when you're coming and we'll meet you.

What is a camera hog?

An animal that has taken the form of a human being and monopolizes the camera to the exclusion of everyone else. Three of them were put back into the pen last week.

What still pictures are necessary in securing employment?

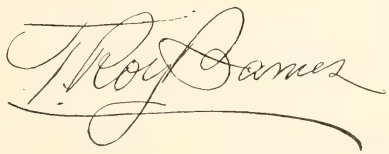
Always present a picture of yourself or, possibly, of your grandmother, if you look like her. Always keep a still picture moving. Select the costume and pose in which you look best. Always carry a still picture in your hand bag. It may come in "handy."

What is meant by coming to Hollywood—prepared?

Germany was prepared. Bring your knitting needle and a lot of pennies to buy postcards. Get a pet kangaroo and give yourself some publicity. Be sure and have good references from back home. No matter what happens—you're prepared but don't blame it on me. I've got nine children to take care of now.

Taking the trip to Hollywood.

Select a good railroad, kiss all your friends good bye and put yourself on a diet. By the way, don't forget to tip the porter. You may meet the same porter going back. It has happened.



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The demand is here and new people must be developed and the extra girl who is before all of the directors, if she has personality and perseverance, is sure to get her chance. Those who do not should console themselves with Longfellow's line: "Many a flower is born to blush unseen."

Breaking into Pictures

ONE does not have to be a good second story worker to break into pictures, although previous training in this line is advisable. One should plan "breaking into" pictures very carefully. You must have courage, confidence and perseverance. If you are asked to play a Hottentot Potentate or a rural postmaster, great. If you are asked to play a floor walker in a department store, a clergyman from Ospoosa, or a bouncer in a gin mill, fine. Play them. Before seeing casting directors, practice a little bit on seeing bank presidents. Afterwards, you should have no trouble.

Several years ago I was a life member of the Forty-second Street Country Club and was knocking down a few "balls" in Sixth Avenue, when I met, at the corner of Dead Man's Lane and Forty-Second Street, one of the largest producers in the business. He weighed three hundred pounds and was over six feet. The wind was rather strong that morning and he was trying to decide whether the girl's figures were as good then as they were when he was a boy back on the farm. I exchanged a saw buck and the time of the day with him and we played the eighteenth hole in the Kaiser Keller bar and I put the last ball in very easily, winning the game.

He casually mentioned pictures. I was on the Cafeteria time then and had no intention of "leaving" the stage. But I knew that pictures would enable me to settle down, also "settle up," buy a piece of real estate and cause my wife to quit packing trunks eight days in the week. Besides, while I used to like all the hotel proprietors between New York and Seattle, I was getting a little tired of the "one night stand" and would have much preferred the "all day sit." My doctor told me that one of my hips was out of joint from pressing disguised Ostermoors in actors' boarding houses, so I listened to my friend with interest.

He was producing something. He didn't seem to know what it was, but, anyway, he had gotten a camera and a director and several widowers and widows of the theatrical profession and was making something at a place called Fort Lee, which, as far as I could gather, appeared to be in New Jersey, a State I knew was across the river from New York. So, I left him and strolled up

to my office in front of the Palace Theatre Building, where I met Major Doyle, of the Street Cleaning Department, from whom I used to rent this space. When I told him I was "going into pictures" he asked me if I thought I'd ever come out again. He said I had about as much chance of making good in pictures as he had of selling a Hot Cross Bun on Good Friday. Then he went up Forty-Seventh Street and cleaned up a little congestion there, consisting of a vaudevillain who wanted to buy the theatre and amalgamate the Orpheum Circuit, the Broken Bottle Time and Cafeteria Time. There used to be some wonderful stuff going around in those days.

So I had my grease paint dry cleaned, milked my mustache, got a flock of crepe hair and started for Fort Lee. I knew I was all right for I had engaged a special guide and we had a very pleasant trip. When I got there, I saw the Casting Director, gave him a letter of introduction from the producer written on the back of an outlawed pawn ticket about four years old, and learned that he had nothing to do with the production. Even in those early days, the shining lights of our amiable profession were not exactly noted for that beatific veracity which should exist. I nearly dropped dead when he cast me for the part of a rural mail carrier, perhaps because I was the only "artist" who had ventured across the Rubicon, and I concealed the natural beauty of my features behind the collection of crepe hair I had smuggled across the border and started to work.

The plot was very complicated and, after waiting five hours, some large, benevolent property man handed me a crate of eggs, a jar containing a live goldfish and a calf. Very few people know it, but I am Irish and not unacquainted with the fistic art. Just as I was about to leave a famous old trade mark of mine under his left eye, he assured me that these "props" were connected with my "business." They chased me out into a village street just as the school children were leaving this institution of learning and I had to dash madly towards a camera that an anemic looking ex-bookmaker was grinding and then exit. I did this about seven hundred times until a gentle perspiration began to appear both on the calf and myself and the goldfish began to complain. I distinctly heard that goldfish say, "Let's call it a day." Finally, after prancing through meadow lands with that camera fiend after me, I delivered the goldfish and the eggs and then the director told me to go home and report tomorrow at nine o'clock "made up." He suggested that I take the calf home

with me and study its personality with the idea of inventing original "business."

My wife met me and, naturally, spoke of the little companion. We gave it some milk and it looked up at me and called me "Ma." I couldn't tell her I was in "pictures"—a couple of actors had been given a free ride down to Bellevue Psychopathic Ward for that same thing and I told her I had been "sitting up with a sick friend" and the calf had followed me all the way from Fourteenth Street.

Next day I made the journey to Fort Lee again, and, to make a long story short, that calf grew into a bull and I was still lugging it around under my arm. We attended the funeral of the producer and, in his Last Will and Testament, he transferred all rights to the production to his maternal uncle on his grandfather's side and we started again. On the last day, I ran through a flock of beehives and I dropped the animal I had been escorting for about three months and started homeward. All these affectionate and sweet insects settled on the front part of my map and when I reached my home house, my face looked like the siege of Ypres. For five miles the contending forces had been fighting a desperate engagement for possession of the Bridge of My Nose. My wife sent for the doctor and he tapped me. I got twenty cents a pound for the honey he took out of my face, but his fee was $37.50.

I sent my secretary over to the "studio" and he got seven and a half and some still pictures. Looking at them was what caused me to wear eye glasses today. When I got all the crepe hair out of the pores of my skin, I started out again and, when some friend told me I looked like an Irish policeman, I paid him ten per cent and bound him to secrecy. I have played almost everything, but I like Irish policemen.

So, I sent letters of regret to the leading vaudeville magnates, closed up my office in front of the Palace Theatre Building, sold the old trunk for firewood and went into pictures. I like them.

Tom McGuire

A Letter From One Irishman to Another

I CANNOT advise you to adopt the movies as a mode of living. There are enough movie actors out here now to supply all demands and that takes in both sides. What if you do have a wonderful voice and can dance; it means nothing to the ever exacting screen. Why, we have more dancers out here now than we can find floors for. In the presence of the prize ring, you must go get a reputation before you can become a profitable screen asset. I would advise you to learn a trade and stick to it, and save yourself a lot of grief. The holly woods are full of inspired men and women, who have chosen the screen as an outlet for their talents, but they are alone in their choice, as there are very few who ever rise to the steller ranks of stardom. I've been working in pictures now for twelve years and the nearest I ever got to being a star was when I played a policeman, and had to wear one. I've been on the outskirts of popularity and rarely ever get inside the sacred circle. You know, Mike, comedians are born, not made. I know of one or two who were made, but they must have run out of material. Making people laugh is an art that only a born comedian can master. You must know where to start and quit, if you hang on too long then your effort is forced and becomes mechanical. I've been manufacturing laughs for 38 years now, and as long as my wife says they are funny I'll continue to do so.

But if you can't find anything to do you might come here and give the pictures a try. Everybody is doing it, and who knows, you may turn lucky.

Must make it short and send a wreath to my bootlegger, who passed out of my life last Tuesday. He drank some of the oil he had reserved for me. Don't call it fate. It was just bad liquor.

Charlie Murray

CHUCK RIESNER AND DINKY DEAN

How I Broke Into The Movies

THE first time I ever faced that one-eyed monster was back in 1910 with the Harry Revier Motion Picture Company at Salt Lake City, Utah.

I insisted that I should be the hero, but they decided I had the wrong kind of a profile and so they picked Willard Mack for the man that wins out at the finish, and made me the villain, whom Mack wins the decision over. That was the beginning of a bad end, as I have been a villain ever since, and I know I must be a good one, for I never get any fan mail. In those days you could take any play and put it into films without the least bit of interference, providing you changed the title, as no one would see it any way.

The camera looked like a miniature threshing machine and sounded like a Ford in reverse. We knew nothing of camera tricks in those days, and owing to that ignorance I still carry a scar from a smack over the head with the limb of a tree. They informed me later that, after I got hit by that tree, I gave the most life-like performance in screen acting that had been noticed up until that time—it looked so real. Although I never told them, but it was very much real to me, I really can't remember anything until I woke up in the morning, with the top of my head feeling like the Blue Ridge Mountains of Virginia, and when I told Harry Revier that I was through and was going back into vaudeville, from whence I came, he made a remark that I had a swelled head because he said I was good. I told him the only way he could keep me there was to let me be the author of the stuff that happens to me. And from 1910 until 1914 I practiced film authoring—and landed a job with Mack Sennett's Keystone Company.

They labeled me "Gag Man," and I fooled Sennett for nine months at this, until he got wise to me and made me the villain in a Chester Conklin Comedy entitled "Her First False Step." It should have been called "His Second False Step," for in one scene, and, by the way, it was my last one, I was pulled up in the air on a wire that wasn't supposed to break but did and I did a nose dive that I had no intentions of taking and went into a two-hour Rip Van Winkle. When I woke up I could distinctly hear the Orpheum Circuit paging me, and I borrowed enough

money from Dick Jones and Fred Fishback to get a one-way ticket to New York City, where I earned the groceries and room rent by talking to the dear public instead of trying to impersonate a kite in pictures.

I fought the New York booking agents until 1918, when my little son Dinky was born—his real name is Dean Franklin Riesner, but we figured Dinky Dean was a much nicer name and he wouldn't have to drag the name of Riesner around and be held responsible for my failures. Then Mimi (you know Mimi is my little red haired wife, and Dinky's mother), well, she said let's go to California so baby will grow up in that wonderful climate. I agreed with a sickly smile, for I knew that meant more villain roles for me, so I wired my friend Charlie Chaplin, and six days later I was in the Scenario Department at his Hollywood studio. Being married for quite some time I had learned how to say "Yes" without flinching, so I fitted in nicely there.

I stuck to the finish of that first picture called "A Dog's Life," and then Charlie went on the Liberty Loan drive and I figured I was now fitted to direct a picture and got myself a job at the Century Studios. When I got there I found that a Director had taken ill and so they put me directing his company. He was making WILD LION PICTURES. I am even afraid of a mouse, but I stuck. It is hard enough to direct human beings, but did you ever try to tell a lion what to do?

I used to try to act brave in front of the actors, when I would tell them what I wanted to have them do. They would make all kinds of objections and all I could think of to say was, "Don't be silly." One day the entire company quit and I tried to console them by saying the lions were all tame, for they were raised on a bottle, and Kid Blue, the colored comedian, spoke up and said: "So was I raised on a bottle, but I eat meat now." I finally struggled through ten of those pictures and was paid a lot of money for making them, but gave it all back to a private chiropractor to try and cure me of a nervous spine. After he had all of my money he told me to go to some quiet place for a complete rest, so I went back and got a job with Chaplin. I became the villain in the picture called "The Kid." I received a lot of abuse with a brick in that picture, and when the picture was finished I informed the world through a full page ad in Variety that I was coming back to vaudeville and was through with pictures.

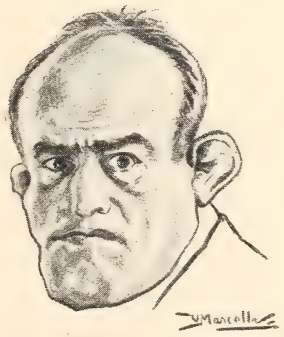
But the fever had me and I was back shortly directing Lloyd

Hamilton and from there on I made a lot of very good comedies, regardless of what the critics said. After that I needed a rest, so went back with Charlie again and villained in "The Pilgrim." It was a nine months' complete rest. Dinky Dean, my little boy, was three and a half years old then and he played the little kid in that picture, and received more publicity in three months than I received in twenty years. Since then I am constantly being introduced as Dink Dean's Dad, and I believe this will stay with me forever, for Dinky has his own company now.

It seems that there has always been some handle attached to my introductions to people, such as "Meet Chuck Riesner, he is playing at the Orpheum this week," or "You know, Chuck is the man that wrote 'Good-Bye Broadway, Hello France,'" or "Shake hands with Mr. Riesner, Charlie Chaplin's right-hand man," etc. But this last one, Dinky Dean's Dad, will stick forever, for I am getting older and Dinky is getting better. At this writing I am doing another villain, but I have a sneaking suspicion that this will be my last abuse as a villain, for I have just signed a contract to play the villain in twelve pictures in which Jack Dempsey is the hero.

CHUCK RIESNER

* * *



Louis Bull Montana

What Are the Six Ages of Comedy

IN COMPILING the history of motion picture comedies it is hard to keep from laughing. If we laugh it will spoil our reputation. So, therefore, we will dictate, and not write this article.

CHAPTER ONE—EXPLOSION AGE: Many years ago a man with a camera happened to pass by a mining camp; while he was there several explosions took place, ruining not only the camp but most of the people in it. He had a very peculiar sense of humor so he decided to make motion picture comedies using explosions for the base of the comedy. This accounts for many of the eruptions heard around the world during that period, for which many first class volcanoes were blamed, thereby ruining good reputations that were built up through years of hard burning. After the dynamite trust had become wise to the reason of the shortage of dynamite, the pioneers of this industry decided to dispense with this form of comedy. This age is also responsible for so many of the stars using "doubles" to take their places when about to be thrown into the air to flirt with the angels. This is also the way they got "angels" to back motion picture companies. Some of them got so far back that they never caught up with their bank rolls. When the public tired of the explosions, the "angels" tired of the deficits and thus ended the first period.

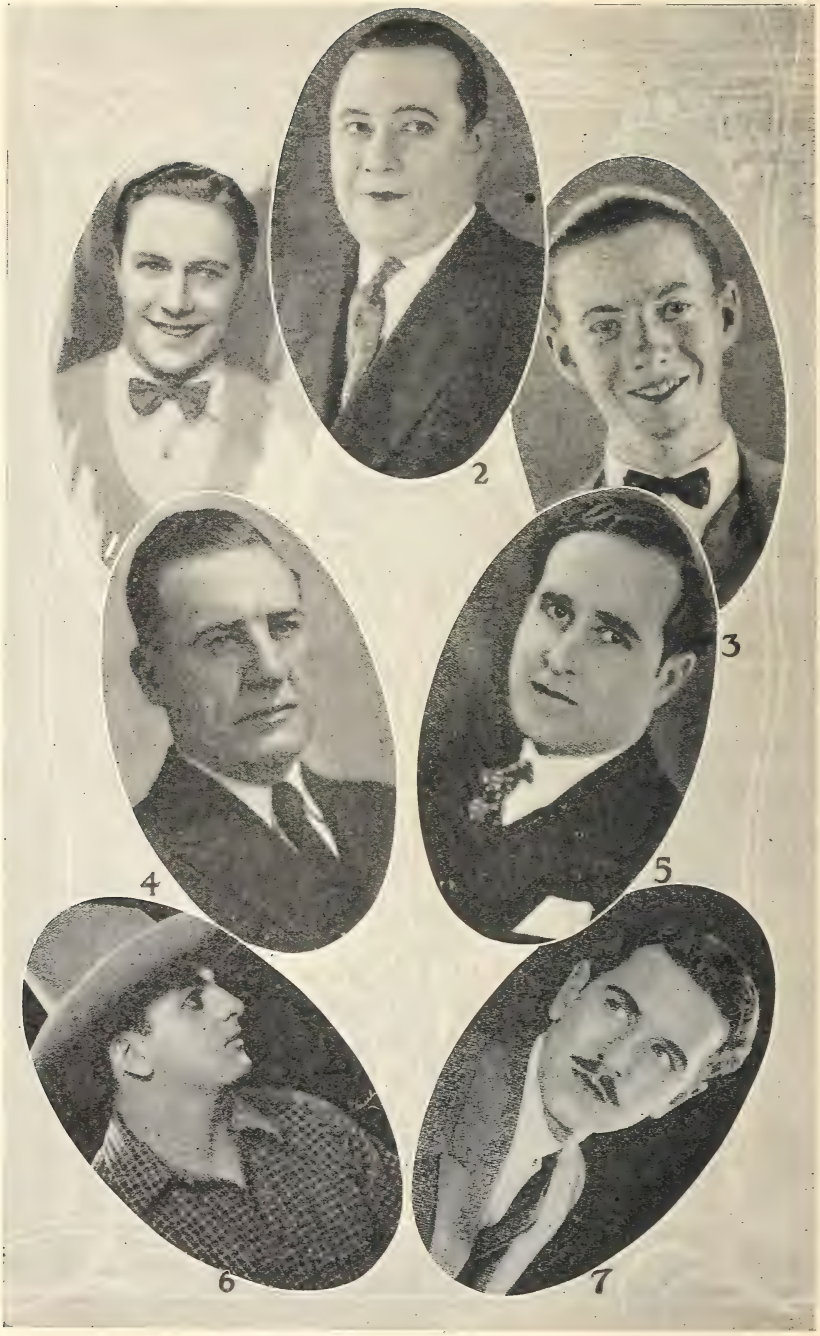
CHAPTER TWO—COMEDY-COP AGE: The second period of motion picture comedies is known as the Comedy-Cop Age. So many men look funny in police uniforms that we can safely say that this idea was taken from life. The first ambition of every young man when he reaches the unreasonable age of seven is to see something awful happen to a policeman. What more awful could happen to him than to see himself portrayed in a motion picture? The screams of delight that greeted these photographed catastrophes that happened to the keepers of the peace made all comedy manufacturers impatient to outdo each other in finding new ways to make a policeman look ridiculous—or natural. The so-called happenings became so dangerous that it discouraged men from becoming minions of the law, and filled up the hospitals in Los Angeles with maimed and wounded policemen who risked their lives for $7.00 a day.

CHAPTER THREE—THE FLIVVER AGE: Outside of the invention of the camera nothing has done more for the motion picture comedy business than the invention of the automobile—we should have said the flivver. If the manufacturer of a certain brand of car (we cannot mention his name on account of the advertising he would receive) would receive a royalty of one-tenth of a cent per mile, or one-fifth of a cent per rattle for every time they photographed his automobile, he would be able to pay all the soldiers off with a weekly bonus.

The flivver proved so popular that it made a city out of Detroit, Mich., while the flivvers made a wreck out of the streets of Hollywood and Los Angeles. Thus ended the third period.

CHAPTER FOUR—PIE THROWING AGE: During the pie throwing age the slogan of the comedy motion picture directors was "Say it with flour." The joke about the biscuits made by the bride was soon forgotten and pies filled the air all through Hollywood, in places where only the oranges had dared to tread. So much flour littered the streets and lanes of Southern California that many nearsighted natives thought the climate had suddenly changed and that their properties were covered with snow. Blackberry, huckleberry, cranberry, apple, peach and custard, they played no favorites; their only object in life was to hit their object with a pie. This period might still be in vogue if Mr. Hoover hadn't stepped into the breach and put a ban on the use of these weapons.

CHAPTER FIVE—BATHING GIRL AGE: The bathing girl age found the comedy making business in good shape. Things began to take form in a different manner. It is believed that Annette Kellęrman is the one who can be blamed for this wave of re-form. It seems as though girls' homes, girls' colleges, stenographic courses and department stores were forgotten. Every little girl who was a nice little girl got herself a bathing suit and a railroad ticket marked "California." Many of them didn't bother about the ticket. The Los Angeles railroad stations looked like commencement day at Vassar. The only difference was in the dressing. The cap and gown were replaced by bathing cap and bathing suit. Swimming teachers were at a premium, the majority of the girls being under the impression that a motion picture girl really had to go into the water. Instead of laying out schedules according to the light and sun, directors were now taking their time to suit the tides. A scarcity of fish was noticed off the Atlantic Coast, as the word was passed along



1. Jack Daugherty
2. Willard Louis
3. Wesley Barry
4. Walter Long
5. Ted Edlin
6. Joe Bonomo
7. John Roche

that the Pacific Ocean was full of bathing girls. Thus originated the saying, "You poor fish," meaning a fish who did not know enough to follow Horace Greeley's advice to "Go West." The favorite quotation of those days was, "Mother may I go out to swim? Yes, my dearest daughter, but don't go into moving pictures."

CHAPTER SIX—PRESENT: This is the age of "Bigger and Finer" things in comedy—out West in the big open spaces, where a man's a comic—the midnight oil is burning in an effort to give the public something bigger and better. The confidence-within-the-industry has spread from the smallest extra to the biggest-headed director. Comedians who formerly were satisfied to fall off a four-story house to make the public laugh have now doubled their efforts and are falling off eight-story buildings. Not being satisfied to have one eye blackened in a comedy fight, comics are now doing their best to blacken two eyes. A black eye now-a-days is a mark of honor and shows the wearer is striving to please his public. A comedian today no longer finds his dressing room filled with slapstick, property bricks, stuffed clubs and exploding cigars. Comic situations have taken the place of these veteran laugh getters and the best brains of the best humorists of America are getting money under false pretenses in every comedy studio in California.

This is a move in the right direction as a big earthquake is expected any day and the country may get rid of a lot of old joke writers, proving again that the motion picture industry is always striving to please, to improve conditions within the industry, and make the world a bigger and finer and funnier place to live in.

Buster Keaton

* * *

My advice to embryo actresses is not to isolate themselves from their homes and families in seeking a career. In the early stages of the game, more than at any other, they need the encouragement and the optimism gained from home life.

1. Edward Connelly
2. Bess Meredyth
3. Sidney Bracy
4. Leland L. Duncan
5. Marc MacDermott
6. Snitz Edwards

Impressions of an Actor During a Vaudeville Tour

LAST year I satisfied a craving that had been eating into my system for some considerable time—namely—a return to the speaking stage; this took the form of a tour over the Keith and Orpheum circuit from coast to coast.

Just how delightful that experience proved to be I do not propose to go into here, but, during my stay in the different cities several people were good enough to offer me entertainment in their homes, and in this way I was afforded the opportunity of gauging the interest taken by the average family in the Motion Picture industry and all pertaining to it.

Now, being a member of that industry, I found myself, on such occasions, literally bombarded with questions as to my personal experiences, etc., etc.

I can recall two impressions that I received from these questionings that I found rather disturbing. Firstly—The misconception existing in the "family" mind as applied to the average Motion Picture Director. I found that, invariably, they imagined him as a very huge person, physically, fearsomely arrayed, among other things, in riding breeches, very extreme as to cut, putties, horn-rimmed spectacles, and a golf cap, he carried an enormous megaphone through which in striden tones he roared orders at a badly scared group of actors and actresses, just pawns, people with no initiative or say in the general proceedings.

Now, I found, when I tried to point out to them that this was merely a creature conjured up by the fertile brain of the artist working for the funny page, that the real director was as a matter of fact a very human approachable person, whose voice one rarely heard outside of a given radius of the camera, who rarely used a megaphone at all except when directing mob scenes, and who strange though it might appear, was only too pleased to discuss the development of an important scene with the principals of his company, I found that, in a great many instances, I had failed to convince, my listeners were polite but skeptical. They had formed this impression from reading it in a certain class of journal and it was too deeply rooted for me, in one sitting at least, to dispel.

Secondly—The startling, and accurate amount of knowledge these same people had as to the inner workings of tricks and stunts employed in the making of certain feature productions, and, apropos of this: I have always contended that it is a very serious mistake to write or picturize an explanation of "just how it's done." This fact was borne in upon me very strongly when I found myself faced by the merest youngsters, who, in bored tones, declared, after seeing some supposed thrill in some big feature, "Aw gee, I know how that's done, saw it in such and such a magazine" One can imagine the effect on an audience assembled to witness an illusion produced by "Herman the Great," or any other illusionist, if, beforehand, he were to deliver a talk explaining just how the illusion was to be produced. It would rob them of the very thrill that they had come to enjoy. A story comes to my mind, having nothing to do, by the way, with my convictions along this line, but it may raise a smile. A conjurer, giving an entertainment in the local hall of a small town in Ireland, stated that he would conclude the performance by asking some member of his audience to write a quotation from the Bible or the name and address of some dear friend on an ordinary school slate that he intended to pass among them, and, after doing this they were to reverse the slate, wrap it in a piece of thick red flannel that he would provide, pass it up to him and he would read the writing through the flannel and the slate. Before he could finish his announcement, a very large woman, seated in the middle of the hall, jumped to her feet and shouted, "Wait a minute, let me get out of here, this is no place for a woman in a thin muslin dress."

Mae Blackmun

* * *

It is not hard to get into the movies if you are a good movie type.

Beauty and the East

THERE was once a girl who won a so-called beauty contest in a town that was so green they called it Paris. What state it was in must be kept a secret, but nevertheless it was an awful state.

Beauty contests as you might know are judged by the number of votes cast, and this girl got all her sweethearts together and told them she wanted to win, so that she might go to Hollywood and be among them, so to speak.

A couple of barbers, the hotel keeper, a mail man, the grocer and their kin worked hard to elect Lydia Pinkhurst to the position of the most beautiful girl in town. Beauty cannot be judged by the popularity of a person, therefore it should not flatter anyone to win one of these misnamed affairs.

The day Lydia left Paris the whole town came down to the depot to see her off, and she got on the train bare-headed as her hat had become two sizes too small for her after this confession that she was the beauty of beauties.

When Lydia arrived in Hollywood she went directly to the Down-and-Out Film Company and was there informed that she had won herself an extra part in Mr. Pajama's next one-reel feature. Being just a trifle dumb from her Adam's apple up she figured "extra" meant an extra good part so she stumbled out of the studio in her best lady-like manner, to return when they should call her.

During the next six months of waiting Lydia was very busy sending third and fourth-hand rumors back to her sleepy village but getting most of her information from waitresses, manicurists, and others who had won beauty contests in various places, only to come to Hollywood, where there are real beautiful women.

Every one in Paris taking stock in the reports that their Heroine had been sent back from the "wickedest" of all cities, were shocked to think of the temptation, the vileness that their little "lamb" was subjected to.

Unfortunately, as this story goes along, the Down-and-Out Film Company had discontinued production so Lydia never got the opportunity to get even inside of the studio. But judg-

Freulich

MARY PHILBIN

ing from the letters she wrote back home, you'd think screen celebrities and other girls used to bother her to death to go on "parties" with them.

Running low of finances she figured it would be a timely thing to write a "rubber" check. It didn't make any difference to her what bank it was on, as she didn't have money in any. "Rubber" checks will bounce back, and when they took her to jail, the officers asked her what her occupation was. Very modestly she admitted that she was a motion picture star, and of course the papers all over the world came out with big headlines: MOVIE STAR GOES TO JAIL.

And thus Lydia finished her self-made drama, and unfortunately for her with one of those unhappy endings.

MORAL: It's better to be a beauty in a small town, than a fish in an ocean.

Al Martin

—From Al Martin's "My Hollywood"

* * *

Does Success Come Quickly in Pictures

ARE you willing to wait for success and work for it and be patient and smile when you receive disappointments? Then you are fairly well equipped to enter pictures. A girl may be beautiful but she has to have something more than that. She may be talented and yet she has to have even something more than that. She must have PATIENCE. Opportunity knocks at your door but once and you must be prepared to grasp it. It probably won't come again. Successive disappointments and hard work breeds patience and, without patience, you are lost. Patience is the secret of what success I have attained. Patience, hard work, smiles and readiness to grasp opportunity will continue to be the foundation of whatever success I may achieve in the future.

Mary Philbin

Edwin Bower Hesser

GLORIA SWANSON

Do You Applaud the Movies

(The question, whether or not one should applaud motion pictures, has long been a subject of discussion in magazines and newspapers. Some persons contend that it is ridiculous to applaud motion pictures for the simple reason that the film print is an inanimate object. Gloria Swanson, one of the most popular stars in the world, has the following to say on the subject.)

I BELIEVE one should express one's approval and pleasure if one enjoys a picture production, and as handclapping is our conventional method of expressing our enthusiasm in the theatre, I think it is perfectly natural that we should indulge in it. This human manifestation of gratitude and pleasure which has been inspired by art, whether it is music, the spoken drama or motion pictures, should not be suppressed. One cannot turn to the stranger in the next seat and say, "I enjoyed that picture very much," but one can applaud and let everyone know that one has enjoyed it. I believe many persons feel that they would like to tell everyone that they enjoyed certain pictures, but as there has always been a feeling of self-consciousness regarding applause on the part of picture audiences, they sit perfectly quiet and suppress all the pent-up emotion they feel. If we, as a nation, continue to stifle our fine sentiments and emotions, we force which is characteristic of Americans.

To be sure, the celluloid figures on the screen cannot hear your applause, and there may be none of the actors or actresses who took part in the production in the audience; but that does not matter; if you like the picture for its story, its artistic effects or its concentration, by all means applaud and let everyone know you like it. The only way producers can ascertain what the public likes and wants is by the enthusiasm which the public expresses. I believe the producers are anxious to give the public the kind of picture production it wants, and surely the public should make it its business to demonstrate its approval. Absolute silence in an audience may denote almost anything from approval to indifference. There is no way to judge whether or not the audience has been pleased if a production does not arouse a response. The actor on the stage is rewarded by a succession of "curtain calls" when he has pleased an audience, but the motion picture, which is quite as human in its own way, fails to

receive more than a timid patter of hands from an average audience. Though it may have stirred an audience to the depths of its emotions, the silence which follows does not prove it. At races, ball games, parades, enthusiastic response is a natural force. Why not applaud motion pictures which arouse the same feeling?

Gloria Swanson

* * *

No Influence Is Necessary

AS SOON as you tell people you are employed in the motion picture business they immediately ask you if it's possible to get "in" without pull. And I always answer, "yes."

Then I go on to tell them what pull will **not** do. I tell them of the hundreds of people who have used pull and influence as the "open sesame" to motion picturedom, but this same pull and influence never kept these people there when it came to a showdown. If you haven't the training, the background and the qualifications, all the pull in the world won't help you.

My suggestion to people aspiring to a motion picture career would be to use the age old advice—begin at the bottom and work up by standing on your own feet, and expecting help from no one.

John Roche

There is a Romance in the Picture

IN THESE days of commercialism, when there is much talk of improvements of various kinds and manners, the real aim and object of men's lives seems to have been relegated to an inconspicuous position called into life later, presumably when they have accumulated sufficient of necessity to indulge in luxury, that is if Art may be properly classified as a luxury. To me, Art is a necessity, the art of happiness, the art of expression and Art should have a place wherein Art can live and develop. Art is life and life is Art, naturally and humanly expressed.

The motion picture embodies, in its proper expression, many branches of art, photography, scenic art and the supreme art of dramatic expression. If the motion picture holds the mirror up to life, its appeal is universal, because life is universal. Its finer shades of meaning, its universality, are worthy of study, serious and exhaustive, on the part of those who aspire to interpret these shades of meaning.

A grand scheme of happy co-operation might exist in this Mecca of motion pictures, the place which devotees visit from the world over; the Mecca to which the faithful turn their faces each night at sundown and to which the world must eventually journey. We are told that the groves of Athens once echoed to the footfalls of philosophers, who made life a philosophy and philosophy an art. There, personalities dwindled into insignificance and study and meditation and concentration upon the art of philosophy was the rule. In the groves of Hollywood, such an ideal condition might exist, when commercialism and the bitter, cruel things which commercialism beget, have died and the life of the world is spelled in the life of art. Art is a universality of peace, an analysis of life and life, to be dramatized, must be studied with calmness and strength of purpose. In all times and climes, a surplusage of money has gone to fostering those arts which have been the foundation of life itself. It has gone to fostering the efforts of those who have endeavored to make life permanent and eternal by symbolism in art.

And there are, in this industry, many today who occupy minor positions and tomorrow will be the stars, who interpret. The underlings of today will, tomorrow, be the men who will direct,

Witzel

ROCKCLIFFE FELLOWES

through what they have learned, movements of importance and meaning in the motion picture development. Therefore, give freely of what knowledge you have because you must pass on and your place be taken by those who must have your knowledge and that which comes to them as they progress.

First should come that co-operation among those who foster and bring to life things which, in themselves, are founded on harmony, by their very nature. The peace and study and effort and final achievement which characterized the groves of Athens is not impossible to the cinema philosophers who may preach a doctrine of harmony, if they will, from the groves of Hollywood.

Harmony and the mental peace which comes from it is necessary in any industry and inharmony falls of its own volition. Strange as it may seem, harmony is much easier to attain and hold than inharmony, because harmony is true, lasting and eternal.

Amusement, the taking of a human being's mind from his engrossing problems, is a philosophy in itself, perhaps the greatest philosophy. Let us preach, therefore, the doctrine of harmony through the philosophy of amusement. Let us make of Hollywood a Mecca, which will embody and typify the Art of the Western World, perhaps of the whole world. Let us, who portray and make and write and dream this art, make the hegira of the whole world to the cinema shrine worth while. Let those who are of the industry study the sculpture, the photograph, the humanity, the interpretation of this, the greatest of the arts, which is capable of swaying a world.

Out of chaos, or near chaos, out of uncertainty of purpose, out of personal prejudice and jealousy, there will and must come harmony, a situation in which we try to find happiness for the other student as well as for ourselves and, perhaps, we may even try to find it for the other man first, in answer to the tenet of universal brotherhood.

These are a few of the considerations and thoughts which go to make the philosophy of motion pictures. Its powers of expression are unlimited. Its field is universal. Its language is the language of the world and the language of the world must, eventually, be harmony.

MILTON SILLS

My Opinion of the Motion Picture

I HAVE many opinions regarding it—and varied; some very commendatory, some very critical. The merits of the motion picture today are visible on the screen. They'll take care of themselves. The things not visible are the most interesting, hence the angle of my opinion.

In the first place, the motion picture, although quite an art in its present state, is still in its mediocrity. The condition is inevitable and will continue so indefinitely because the demand for pictures far exceeds the supply and photoplays have had to be made on time schedules with many limitations and handicaps to prevent a dearth of entertainment and the closing of theatres in which huge sums have been invested.

Another reason for the fact that the motion picture today is only semi-artistic is the fact that producers have been made to believe that the 20,000,000 people who make up the daily motion picture audience averaged but 12 years of age in intelligence. Fearing that an adult type of photoplay might be "over the heads" of the average audience too many producers have made pictures so silly, so puerile that a good percentage of the public is cynical in its attitude toward the screen. Recently a thorough analysis of the theatre going public has brought out facts proving that the standards of intelligence accepted during the war and before, are not accurate today. Hence the future is bound to profit by the encouragement this knowledge gives producers who have wanted for a long time to do more serious work but have been reluctant to venture and stand a possible financial loss too big to withstand.

"Black Oxen," "Woman of Paris," "The Marriage Circle" and several other pictures of the 1923 season show the tendency of producers to offer stories of a more adult character and that some men sincerely interested in the business had the courage of their convictions.

Motion picture producers may be greatly responsible for the present standard of motion pictures but in no less a way are picture audiences themselves responsible. When picture fans demand that their theatre men display pictures of a higher class and show their interest in the entertainment that is offered, the producer will have a better idea of what the public expects

Paramount

THOMAS MEIGHAN

and can venture forth with a certain assurance that his advanced efforts will meet with a certain sympathy and support at the hands of the ultimate consumer.

Photoplays are advertised nationally far enough in advance so that motion picture fans generally know when to expect certain photoplays, which, from original stories, and because of their producers' established reputations, they know will have a certain positive merit. If these fans will make known their desires and preferences in pictures, exhibitors, like producers, can eliminate that element of chance which now enters into their bookings. Too frequently, today, audiences resent the idiocy of many photoplays, deliberately made "risque" to satisfy the demand of those who like "spice" in preference to realism, but their failure to voice their views emphatically to exhibitors, forbids this knowledge of whether pictures which drew large crowds send them away satisfied and enthusiastic—or the contrary.

Censorship, too, has raised a no small amount of havoc in present day motion pictures. No art can be beautiful until it is free but certain falsely modest censors, people destructively critical rather than broadminded in their views, have forbidden the motion picture to portray life with its realistic beauty. The same censors who acknowledge the brilliance and inspiration in the immortal Shakespeare, Moliere, Ibsen and the Greek tragedies would forbid them life upon the screen or so mutilate them in their narrow minded manner that they would be unrecognizable and uninteresting.

I have confidence, however, that conditions will improve; that the public will take a deeper interest in pictured entertainment, that the best of histrionic talent will come to the screen and that a few months more will bring to the fore the real genius among producers, until now, not properly brought out.

Thomas Ince

Too Much Criticism

AMONG my faults I admit to being sensitive to nagging, although I welcome constructive criticism. I sometimes wonder if the screen-going public in some instances attends photoplays purely for the entertainment and instruction to be gained therefrom, or to find fault.

For years the women of America have been slaves to Paris. I know whereof I speak, for during seven years with Poiret and Paquin I myself designed many gowns which became a vogue.

Far be it from me to criticise the public, which is the final arbiter of all our fates, and which has been so uniformly kind to me, but I often imagine that certain individuals do not take into consideration the immense detail that is involved in making a picture. There may be some producers who are careless. I know, for instance, long before a production is started, the amount of research that is carried on to secure accuracy in investiture, in costuming, in set decoration and furnishings is exhaustive and indefatigable.

There is one picture magazine for example, which devotes a couple of pages in each issue in effect, "Why do they do this?" These pages are filled with criticisms from playgoers who have picked infinitesimal flaws in sometimes otherwise perfect pictures and called attention to them. This is carping criticism and it is certain that were the critics to undertake a similar work the results would be far less perfect in all probability. Motion picture companies are devoting untold time and money and pains to getting things right, and if at any time mistakes occur it must be put down to the frailty of humankind and not to carelessness.

In one of my late pictures the assistant director made a special trip from Hollywood to Sing Sing prison and took shots both inside and out. He went to the Criminal Courts building and the Tombs and to the real Bridge of Sighs to get the accurate settings for this story by Alice Duer Miller. Do you wonder I am touchy about unthinking critics who say the movies are careless and superficial.

Thomas Meighan

Sex and the Screen

THE above title may sound alluring but it is like many of those grafted upon our picture productions—its object is to arrest attention while I tell you about something you wouldn't otherwise be interested in.

I have observed that Jill must know her business, not only as well, but just a little better than Jack, if she is going to "get by" at all. The more jobs she has filled, the more she knows of the business as a whole, the better chance she has of making a real place for herself. Her sex is her chief handicap, not as a playwright nor as a continuity writer—for it is the general belief that both of these need the feminine slant—but as a producer or director of pictures.

A producer is necessarily involved in endless business details. Now, men don't really like to do business with women. In the first place, they don't trust them. Perhaps as husbands they have so often had their pockets picked while taking the morning shower that they have ceased to expect a woman to play the game, man to man. And even if the men have confidence in a woman's financial integrity, they are never quite sure she won't take advantage of their masculine gallantry and get something she isn't entitled to just because she is a woman. After all, it is a bit precarious to do business with someone you suspect will fall back on her sex and get all the sympathy of the onlookers if you ever have to fight her. And what business man in the world doesn't look forward to an occasional good row, given an even break! Then, men don't expect women to understand the intricacies of business, the cost of production and distribution, the percentage of overhead, locked up capital and liquid assets, and especially the complications of banking transactions. I admit I've sometimes wondered just how clearly the men themselves understood them, and one or two unwisely frank gentlemen have even admitted that they were congenitally hazy about "earned and unearned profits" and the "circuit velocity of money," doubtless due to the parental influence of their mothers.

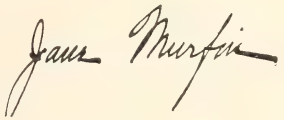
As a director, too, Jill's sex is a handicap. There is a general impression that her physical strength is not sufficient to meet the demands of such work. The answer to this is—it depends entirely upon the individual. I know several women who

JANE MURFIN

can out-work most men. To be sure there are some types of pictures I would not advise a woman to direct. The great out-of-doors productions with thousands of extras or animals seem to belong more naturally to men.

There is always the question as to whether or not an actress responds to a woman director as readily and with as good results as to a man director. That, too, depends upon the individuals. Some women respond emotionally to the opposite sex more easily than to their own. These women need a man to direct them. Other women are stimulated through the mind and the imagination and can create their own emotions regardless of the director, and so respond as quickly to one sex as the other.

I have found that the first impulse of an actor is to mentally question the ability of a director—does he know his business—and until the actor is fairly certain the director does know, nothing much happens in the way of a response of any kind. I think a woman is faced by a bigger question mark in the minds of actors than a man, which brings me back to my original statement—Jill has to know her business quite as well and perhaps a little better than Jack to "get by."



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There comes a time—and it happens often—in a person's life, when a situation brings about cold feet. In other words, the probabilities are that one hates to do a certain thing because of timidity, the sarcasm of others, or possessing the feeling of uncertainty—all of which means that if you desire to get into picture work as an actor, director, or in any other capacity, do not be afraid—do not get cold feet. Stick to your belief and you can't go wrong. The people that do go wrong, those that never succeed, are those who are half-hearted and not at all sure that they can make good. Whatever you undertake to do—do it with a will, a firm belief and cocksureness in the final outcome. But never get cold feet.

The Art of the Motion Picture

THE motion picture is the newest development of one of the oldest arts. Pictorial word paintings was one of the earliest methods of setting forth a great truth so that the imperfect but inquiring mind of man could grasp it.

"How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace that bringeth tidings of good."

Thus in graphically poetic language the ancient prophet presents a moving picture.

Then the painter with colours on canvas, silently expressed the beauty of nature and the glory of life.

And now the motion picture crystallizes emotion into thought and shows it in action.

True art makes the ideal practical and the practical ideal.

The truest representation of nature is the most perfect art.

The motion picture gives more pleasure to the people of the world today than any other organized form of amusement.

Providing amusement for the people is very serious and exacting work.

The screen strives to give the people what they want, in a more perfectly advanced stage it will give them what they need.

More people see the "Ten Commandments" on the screen than hear them expounded from the pulpit.

That the chief of the motion picture organization gets a larger salary, for a longer term of years than the president of the United States, may raise a smile on the lips of the cynic, but it also creates a thought in the mind of the serious.

People are more interested in the latest picture, and more eager to talk of its various thrills, than they are to discuss the most momentous religious problem or the latest political development.

The responsibility of guiding this youthful art is very great, the mind is ennobled or degraded by that which is given to it.

Louis B. Mayer.

Better Pictures

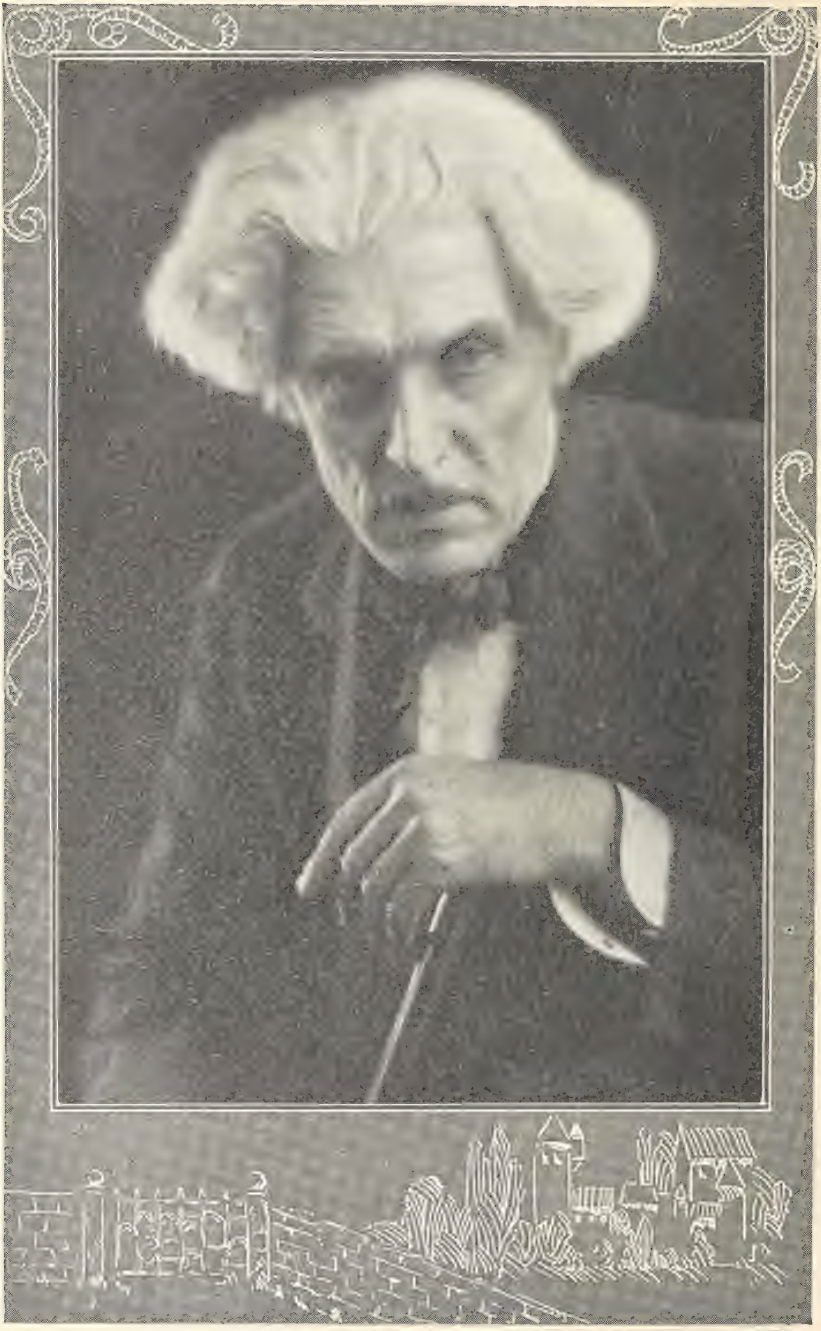
PICTURES appeal primarily to the visual senses—to the eye. When the infant shows his first gleam of intelligence, we place before him picture books containing the crudest kind of pictures. As he grows up we give him better pictures to look upon. And so, finally, when he reaches the age of discretion, we see him standing before the masterpieces of the world, analyzing and sometimes even severely criticizing them.

Now it seems reasonable to assume, that, having gone through a similar mental development collectively, the motion picture patron, the world over, is anxiously awaiting the long promised BETTER PICTURE. The law of evolution is constantly at work—pictures are improving and will continue to improve, particularly so, if the character man and character woman take the position in the cinema world which rightfully belongs to them.

Pardon me, if I digress somewhat. The strength, the backbone of our entire civilization lies with the men and women over forty. In the industrial world we behold the "Fords," the "Edisons," Madam Currie, who discovered radium, and thousands of others, too numerous to mention here,—all over forty. In the legislative halls the world over we find men and women over forty, sixty, eighty, yes—even over ninety years of age. The majority of the celebrities of the speaking stage, in grand opera and so on ad infinitum—all men and women over forty.

It is only for "screen" purposes that the services of the men and women over forty have not been sufficiently exploited. Of course we must have youth and romance, but the real things—the big things on the screen, as well as elsewhere, eventually will and must come through the efforts of the men and women who have lived and loved deeply, who have suffered.

What a wealth of material for screen purposes there is to be found, for instance, in the lives of the great music masters and other great teachers of men. Time and space prevent us from going deeper into this, here and now. Suffice it to say, that BETTER PICTURES will not be made by merely erecting larger and more costly sets,—by using more beautiful and more



Evans

JOSEF SWICKARD

expensive clothes,—by employing prettier girls and handsomer sheiks. In other words, the picturization of things physical—material—will have to be supplanted with efforts more mental—spiritual, if the real BETTER PICTURES are to be made; and one of the prime factors in bringing about this greatly desired result will be the increased utilization of the services of the character man and the character woman.

Josef Swickard

* * *

Is a Dramatic School Helpful

A REAL training in any art is helpful, where the instructor is capable and the student must honestly work. Unfortunately, so many charlatans have professed to teach dramatic expression, especially as far as the movies are concerned, that an aura of disrepute surrounds most of the institutions which profess to teach motion picture acting.

It is possible, however, and it is a matter of actual accomplishment, to maintain a school for teaching motion picture expression, where the prospective students are carefully analyzed before admission is granted to them, where the instruction is honestly rendered by recognized experts with definite achievement to back them, and where the pupil is graduated only after he or she has worked hard and given definite evidence of ability. Such a school is a real boon, not only to the individual, but also to the film industry which it serves, by returning to other walks of life those who are unfit for the movies, and by giving to the screen beginners who have already mastered the rudiments of their art.

Paul Gerson

ULDERICO MARCELLI

The Development and Importance of Motion Picture Music

PROBABLY no single element has done as much toward promoting and popularizing music in America as the motion picture, and certainly, music has been one of the greatest aids in the development of the motion picture.

Almost simultaneously with the dawning of the twentieth century motion pictures were first introduced, and following closely upon the production of the cinema, in the days of the "Nickelodeon," automatic pianos were installed to furnish entertainment during the many waits and to relieve the monotony of the grinding picture. In those days it was not infrequent that such joyful music as that old Italian song, "Funiculi, Funicula," was played as the accompaniment to a dramatic climax of an American tragedy. Later a pianist was engaged to play during scenes where it was especially important that the theatre patrons should experience the emotion of the scene depicted. Finally, the pianist played for all the scenes. Then trap-drums were added to produce effects such as locomotives, automobile horns, hoof beats and breaking glass; while the violin was added for pathos, or to enhance the effect of a love scene, or a tragedy.

The next innovation in the motion picture theatre was the installation of the church organ. By this time the five-cent theatres had given place to more expensive ones, while the trios were succeeded by orchestras composed of five, six, eight and even ten pieces. The result was a transition in music. An attempt was made to fit the music to the picture and to portray the emotions depicted upon the screen.

Motion picture theatres became numerous, with the better ones employing orchestras. With the success of the theatres the orchestras were enlarged, until today the orchestras range in number up to one hundred pieces.

Fitting music to pictures became a real art. Cue sheets, suggesting suitable music to be played with the picture, accompanied the films and were distributed by the film companies. Gradually the cue sheets improved and then piano scores for pictures crept into existence.

With "The Birth of a Nation," scarcely a decade ago, the first musical score for orchestras was arranged for forty pieces, be-

Evans

LAURA LA PLANTE

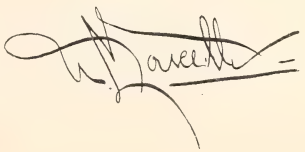
ing fitted to the picture appropriately and accurately. Realizing that well selected music greatly enhanced the value of the motion picture, and literally gave voice to the silent drama, other directors were not slow in aspiring to the standard established by Griffith. They, too, had musical scores made to accompany films. Thus they created what might well be termed the musical their masterpieces, and often sent orchestras on tour with their cinema.

A new field was open to composers, who began writing music solely for pictures, out of which grew a great industry. To the orchestra director, too, much credit is due, for to fit a picture, with its ever changing scenes, the music must be synchronized with the greatest care. By synchronizing is meant the exact timing of the accompaniment to the score, which entirely obviates the old time sudden stops and jarring changes in the musical setting. The musical selection for one scene must flow into and blend harmoniously with that of the next scene with no breaking of phrases or over-running of cues. Every number must fit the situation upon the screen to a nicety of detail.

The finest music ever written is daily being heard by millions of people through the medium of the motion picture, for the orchestral accompaniment of the picture constantly introduces themes from the master compositions. In addition to which, the ever popular concerts have become a fixed part of the program in the motion picture.

Motion picture producers, having found the very great importance of music in arousing and developing the emotional genius of their artists, constantly employ orchestras to play just such subtle music while the scenes are being photographed.

Music has gone hand-in-hand with the development and advancement of the motion picture industry, which ranks as one of the world's leading industries. We, who have watched this mighty progress with such great interest, realize that the time is not far distant when motion picture music will rank very favorably with that of grand opera and symphony music. Beyond that, we of the present age can not conceive, but it is most gratifying to know, that progress being an infinite law, we shall progress in our chosen field, which knows no limitation.



Character Analysis for Screen Success

SUCCESS, fame and fortune in pictures. Thousands of people the world over are being artificially aroused to such a pitch of enthusiasm that they feel that fame and fortune can easily be reached through the medium of the magic screen.

Enthusiasm is a good asset, if you keep it up long enough. But in pictures success is a fickle jade, and fame and fortune are elusive. It takes strong characteristics, good screen personality plus ability to even get a foothold in pictures; few stop to think of that. The fact that you have ability, also curls, and look like Mary Pickford, or that your features and actions are similar to some well known actor or actress, means nothing, for neither good looks nor homely features spell screen personality, or success. It is the outward manifestation from within that does the trick.

Years of hard work and tears have marked the trail of success, before most of the stars of the screen of today gained fame. True, it does seem as if some of them jump to fame over night, but usually their record will show that they have been preparing themselves not only months but years for the opportunity. The greater the fame the harder one has to work to sustain it.

Everyone has a chance in pictures, regardless of the outward appearance or physique. However, to succeed you must have not only ability but a good screen personality and with the majority a certain amount of sex appeal. Naturally the question is: What is screen personality? Screen personality—that elusive something that no one can be a success without. Can it be developed? Yes; some have it at the start, others develop it as they advance and improve in their work, while others allow it to lie dormant and never succeed. How can one tell if they have screen personality? A screen test to study, by impartial parties is the first essential, and remember, in action before the camera one must have a certain amount of sustained poise and conscious power, and give forth self expression instead of self impression, all expressed by a positive attitude of the mental and physical actions. If inwardly you are dull, listless, thoughtless, wavering, uncertain, indifferent, fearful and thinking of yourself, you will photograph that way on the screen. The camera is merciless, it picks up the slightest flaws and weak-

ness. So, first of all, one must be full of enthusiasm and dead in earnest, and keep in mind that fear, timidity, and worry make one negative. They are due to the lack of self confidence. Enthusiasm is faith in action, it convinces and dominates. The basic principal of all success is self confidence. And self confidence begets conscious power and conscious power is self confidence in action. Don't follow the crowds. Be original. And remember that a quick temper is weakness, and that half of personality is the way you do a thing. To have personality one must have a positive individuality along certain lines. In the analysis of the principal faculties that go to make up a strong personality are, SELF ESTEEM, to give self confidence, self control and poise. FIRMNESS, to give stability and tenacity of purpose. APPROBATIVENESS, to give desire and ambition. COMBATIVENESS, to give courage. INDIVIDUALITY, to give observation and minuteness. AMATIVENESS, to give sex appeal. VITALITY, to give vigorous activity. They must also have constructive and initiative ability. There are other faculties but these are the principal ones. If you are weak in some of these faculties, they can be developed if you are in earnest, age to the contrary.

The center of fear, afraid of failure and ridicule, sensitiveness, thinking of self instead of what they are doing. Others try self impression instead of self expression. The egotistical ones fail because they are bluffing, full of boastfulness, over estimating. A lack of screen personality is usually due to three things. Fifty per cent self consciousness, twenty-five per cent egotism and twenty-five per cent laziness. Egotism, which is nothing more than perverted approbativeness, plays a big part in the rise and fall of stars.

Nelson McDowell.

Edwin Bower Hesser

MADGE BELLAMY

The Movies—the Melting Pot

ONE of the most interesting features of the motion picture is the fact that it is especially characteristic of America in that it is pre-eminently the melting pot of the artistic world. Surely, this amalgamation of races is most typically American and just as surely the films present an opportunity for the actor of another race beyond that of any other line of artistic endeavor.

Pantomime, the fundamental technique of the screen, is THE universal art; it appeals to all ages, all classes and all nationalities because it is within their comprehension and it possesses the universal appeal because it is art spoken in the one universal language.

Of course, it is undoubtedly true that many foreign artists have gone into the films and have not attained the full measure of success for which they strove—that, however, was their own fault, and is explainable by their inability or failure, at any rate, to conform to American methods and psychology. On the other hand, we have seen numerous instances of foreign-born actors, directors and writers who have risen to the highest rung in the ladder of fame. Their success is due, first of all, to their innate talents and artistry—even more, however, to their adaptability. For they have added to their old-world training the American point-of-view, the national vigor and the race psychology which have made the United States a leader among nations.

Thus again the films characterize concretely the truest American spirit. This country has been rightly likened unto a melting-pot, wherein the entire world casts its best and finest and the resulting amalgamation possesses the best of every nation fused into a homogeneous mass. So the films have drawn on the talent of the artistic world and, because of their fundamental, pantomimic technique, they present the greatest opportunity to the foreign-born actor. The screen, even more than any other form of artistic expression, is THE international medium; because it need never go through the tortuous channels of translation, it is the one universal channel for the true artist.

Robert Andersen

Edwin Bower Hesser

CORINNE GRIFFITH

Are Visitors Welcome to the Studios

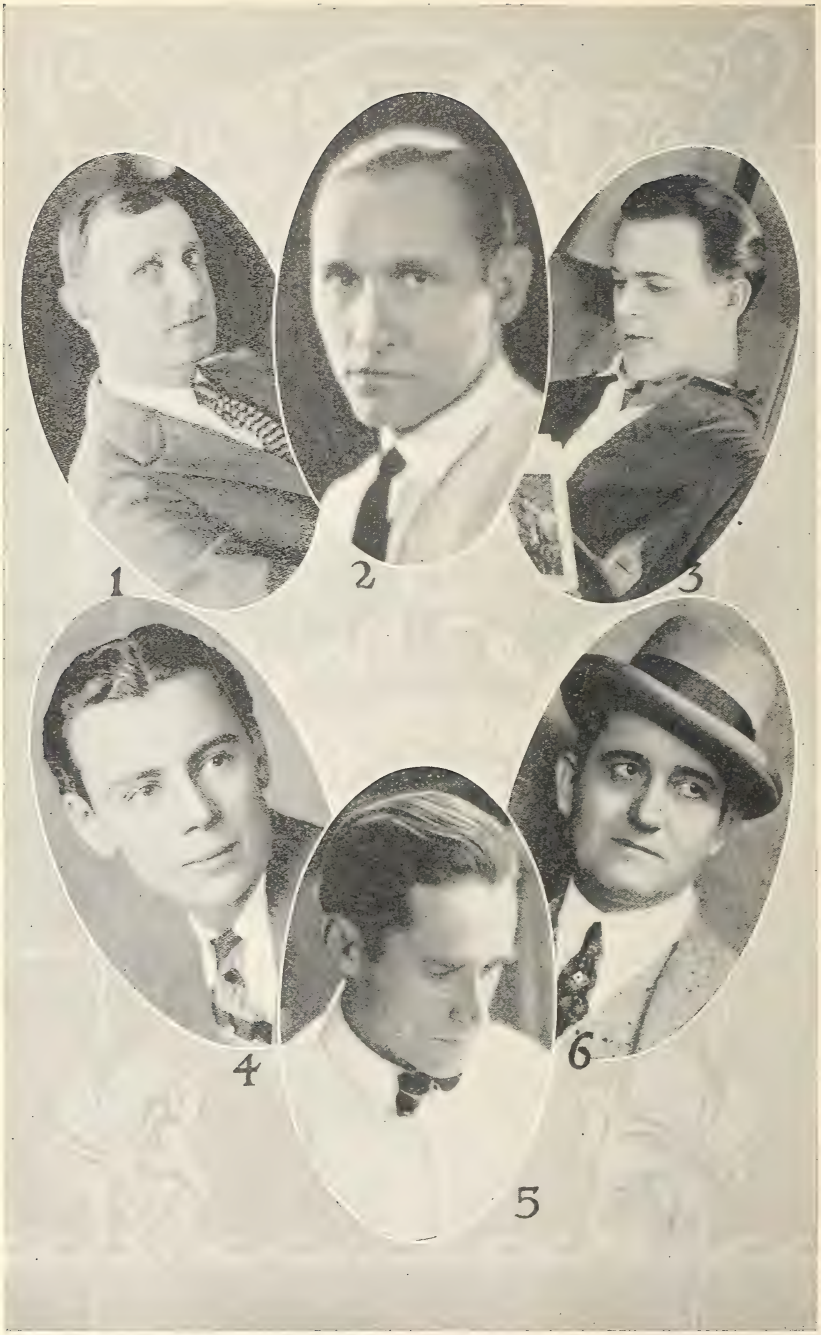
I WOULD like to point out the fact that persons connected with the press and people having business with the industry are welcome to the studios as is the case with any business. But, opening the studios to visitors, to the thousands who come here daily, is another matter. They also would be welcome and, oftentimes, are welcome with sincerity and a desire to show them everything connected with the industry in which they are so much interested but it is well for the public to remember that this welcoming process is one which costs hundreds of thousands of dollars and much time.

One of the curious things found was that souvenir hunters were rapidly rifling the studios. Articles were missed which were actually being used in sets and which delayed the action of the pictures in order to duplicate the articles taken surreptitiously as souvenirs. Vases, articles of personal wearing apparel, almost anything portable, was being taken and it was found that Hollywood was attracting the most clever souvenir hunters in America. Of course, taking a souvenir cannot be classed as theft but, nevertheless, the loss and the time and the delay brought about by this great pastime cost likewise thousands of dollars and, for these reasons, it has been very essential to curtail the number of visitors which formerly flooded the Hollywood studios.

We believe that the American public will readily understand that the reason for this curtailment is not one of meanness or personal dislike but it is a question, purely and simply, of business expediency. The time lost by showing visitors about under official escort was enormous. The different parties coming each day at different times were escorted in their turn and, oftentimes, a director found it impossible to continue with his picture because of the questions asked, the necessity of explaining, etc.

The producers wish to assure you that, were it feasible, each and every studio here would be thrown open day after day, cheerfully and willingly, but that, for the reasons stated, it is impossible and they know you will understand those reasons.

Fred W. Beetson.



1. Walter J. Israel
2. Jack White
3. Johnnie Walker
4. William Collier, Jr.
5. Mat Parker
6. Hadyn Stevenson

The Critic

NO PRINCIPLES of criticism have in recent years been more confused than those which pertain to motion pictures as an art. Doubt has even been expressed as to whether film productions, because of their peculiar dependence on mechanics could be considered as a fine art, though in most respects they can.

The critic is therefore faced with a most difficult problem in determining just how far he may go in the appliance of strict rules of esthetics to cinema entertainment. He has, moreover, to take into account a vastly larger audience who, by their very multitude, square and cube obstacles to understanding because of their differences in opinion and appreciation.

Motion pictures, in the very beginning, were a definite and distinct departure and had nothing to do with the stage because they were looked down upon by the foremost stage actors and they had nothing to do with literature, because no author at that time thought of selling his wares to the nickelodeon.

The motion picture camera grew dimly out of the still camera, or, perhaps, it might be more proper to say out of the kodak or animated cartoon, because there was nothing particularly posed about the cinema photographs in a pristine state. Later, when the movies commenced to grow up, they drew a tremendous influence from the stage; later still from literature, as represented in a novel. Occasionally, too, directors derived a certain big inspiration from the plastic works of art, whether of sculpture or painting.

The critic's viewpoint has had to keep pace with this development of motion pictures. He has had to decide between what is good and what is bad in the extraneous influences. He has, moreover, in the work of daily reviewing, to take into account first and foremost, what is entertaining and what is not entertaining, because the success of pictures has so largely depended upon their popular appeal.

As I see motion picture criticism, it is at the present time as conglomerate and at times uncertain as the exact function of the screen itself. That is, there are no rigid and unchangeable ideals upon which to base an estimate of any single production. The history of relativity was never more effectually carried out

in any art, be it music, painting, dancing or even the drama, than in relation to picture criticism. The real reason for this is that no fine and perfect concept of form exists in the cinema.

Sometimes, in such a picture as "Scaramouche," one sees glimpses of an entirely new world, but it is almost wholly pictorial; again, in something like "The Covered Wagon," one beholds a vision epical; again, as in some of Griffith's features, there is tremendous drama; still again, as in "The Ten Commandments," there is spectacle that is overwhelming.

The conclusion is, then, that while pictures have drawn on all the arts for their inspirations and used music as their primary aid in stimulating emotion, they are, after all, perhaps, closest to literature in the varied ways with which they may treat of life when they attempt seriously to treat of it. They are very often a thousand times more illustrative than the book that the public buys in the bookstore.

That is the state at present, and though we are still on the eve of further discoveries and unfoldments, I feel that this aspect will prevail perhaps continuously for some years to come.

Edwin Schallert.

* * *

In any commercial line an applicant for a position is asked for references from previous employers and is engaged on the strength of those references. It is only at such times that the outsider gets a chance. If a new employee on a new job proves incapable, it is a simple matter to eliminate him without great loss; but not so in the production of motion pictures. Once on the film, action cannot be changed, and, if bad, must, at great cost, be retaken. Therefore, the hesitancy on the part of the average director in using someone he is not sure of.

The Other Side

SCREEN fans, and, readers of "The Truth About the Movies" will have learned everything there is to know about how to break into the films, how to conduct themselves and how to rise in the various branches of this marvelous industry-art. They will have learned, too, about the co-operation and assistance which is given to the beginner in every part of the field by individuals and by organizations built up for this purpose. But what of the other side of the picture—the boys and girls who come here, sure that they have within them the spark of genius which will make them stars on the screen or behind the screen—and then comes the ultimate realization that they have misjudged their ability and that there is perhaps a greater future for them in some other walk of life!

For these, the only advice is to act boldly upon that realization. It is certainly true that "faint heart never won" big positions in Hollywood! But it is just as true that once a person realizes he is not for the films and the films are not for him, the best thing is to break away immediately. There are so many thousands in Hollywood who have come to this realization but who stick on, either through false pride or an unwillingness to tell their friends and relatives that they have failed, or waiting for the millionth chance to get into the charmed circle!

It takes a lot of courage and a lot of nerve to break away from the movies after one realizes he does not belong, but it is a step in which lies the only salvation of the person involved. "Don't give up the ship" too easily; but if you are miscast, admit it. And if you have become fond of California, as most of us have who have lived here any length of time, it is well to realize that there are other industries, other opportunities and other fields of activity in California outside of the movies. In fact, there are, perhaps, greater opportunities in California than in most other places, because of the rapidity of the expansion of the various industries located here; so that no one who has the capacity and the willingness to work, can fail to rise, here as anywhere else.

The Holy Grail of happiness is often found at our doorstep, although the most of us have to travel far afield before we realize that fact.

Diana Hughes

ARLINE PRETTY

Should Critics Be Caustic or Constructive

HAS the motion picture critic any real place in the theatrical scheme of things?

The value of the critic in any theatre is at best a moot question.

Again and again the value of a criticism by professional critics has been derided, not in words but in facts themselves, and by the theatre going public. Plays, whether of the stage or the screen, have certain set rules to which they should subscribe. But they must have also an intangible something—whether you call it box office appeal, human interest, sex appeal or what—that draws audiences to the house in numbers.

No theatre owner has as yet announced overflowing coffers because any critic declared the play a perfect piece of playwrighting. Skill and craftsmanship are important in preparing stories for the theatre, but they are by no means the over-whelming or final consideration.

And critics from their very professional attitude too often lose their grip on the normally human qualities which dominate the vast bulk of play-goers.

But doubtful as the critic's value to the spoken stage, his importance in the motion picture theatre is even less. On the stage, his comment upon a certain bit of acting, upon the casting of individuals, or the introduction of a denouement or climax may, if worthy, be used to the advantage of the play. Actors are fluid, amenable folk, and even playwrights have been known to heed the suggestion that certain scenes are too long or lack sufficient stamina. The critic where the spoken drama is under consideration may therefore have a real constructive value to the realm of the footlights.

But with the completed cinematic production criticism of any constructive value is almost impossible. The film is a complete entity. A re-arrangement of scenes or changes in titles are possible to be sure, but aside from that not even the most caustic criticism can be utilized by the producer.

A critic may be ever so honest, even a deep student of matters cinematic, and producers may recognize his ability along such lines, but a film once it is released for general distribution

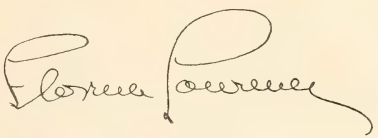
1. Al Martin
2. Alexander Carr
3. Rex Lease
4. Fontaine La Rue
5. Tully Marshal
6. Kate Lester
7. Alec B. Francis

is about the most "finished" thing to be found in the world of art, or even of commerce.

It is because critics recognize their inability to assist in any way whatever in the final perfection of motion pictures that so much caustic comment is written. A helpful, kindly criticism is of no avail. The picture is done, and the producer, however he may recognize the value of the suggestion, is unable to make further alterations. So in his next picture he may try to avoid the mistakes of the first one—but with every new play new mistakes are possible. That is evidenced on the stage, again and again. Noteworthy playwrights and producers have been known to achieve epochal failures in their first presentation of a play, which has frequently been re-moulded and re-cast and become a success. The very technique and mechanism of the films prohibits such work for pictures.

Critics consequently conscious of the absolutely neutral value of any helpful suggestions, enraged by what seems in the final showing to have been egregious ignorance or banal stupidity, rushes to his pen with vitriolic purpose. Discouraged by the very finality of such a medium for story telling he turns his caustic comments loose not only upon the picture under discussion but upon all pictures. His gorge rises as he visions the futility where the screen is concerned of all his knowledge of dramatic construction, his sense of literary values in the titles, and his carefully cultivated sensibility to characterizations.

If he curbs this emotion he ends by being a mere reporter of the film. Criticism as such is futile, he must therefore amuse his readers and relieve his own surcharged emotions with scathing comment, or he must resort to the flabby adjectivial reporting, with a mere acknowledgment of the presence of the film, and a more or less intelligible suggestion of the purport of the dramatic theme.



Editor Music and Drama, L. A. Examiner

Publicity and Exploitation

PUBLICITY, exploitation and advertising comprise probably the most characteristic aspect of the entire film history. In the first place, this trio presents what might be considered as the most important by-product in the film world outside of the actual production of pictures; in the second place, it has consistently kept at least one stride ahead of the production trend throughout the history of the films.

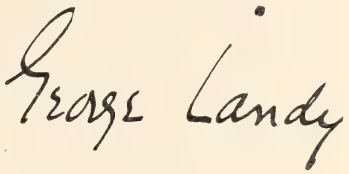
When the "motion picture magnate" was in the same status as the side-show owner, the film publicity man was of the same caliber as the side-show press-agent; he had the same type of mind, wore the same kind of checked suit and diamond horseshoe scarf-pin! As a matter of fact, although we may look rather tolerantly askance at him today, he was the right man in the right place at that time; and, incidentally, his knowledge of human psychology—both as regards the editors of newspapers from whom he was trying to get space and the general public to whom he was trying to sell his attraction—has never been surpassed. His zest for his daily stint and the glee with which he put over his stunts, are just as strong today in the hearts of the more dignified publicity, exploitation and advertising directors!

Fundamentally speaking, publicity, exploitation and advertising are all part of the same function: namely, merchandising the product to the public. Straight advertising is, of course, the simplest procedure; it involves the purchase of space in newspapers or other periodicals wherein the advertising man has absolute leeway in the use of his superlatives and can say anything he wants about his attraction or the players who produced it. At first, film advertising was confined to the distributors who sell the product and to the exhibitors who run the theatres where the public sees the pictures. The distributors used the trade papers within the industry, and the exhibitors used the daily newspapers in their respective localities. Of late years, the producers have come to realize that they can cooperate for the general weal by informing the public of their present product and future plans; and with the distributors they have taken to advertising in periodicals with national cir-

culation and in chains of newspapers scattered throughout the country—just building up the general good-will and interest in particular films and the particular product, which lays the basis for the local exhibitor when he plays that particular picture.

The publicity man differs from the advertising man in that he does not buy space. His function is to write so entertainingly or to divulge such interesting news that the papers to which he sends his stories will print them because they are sure to interest the readers of the newspapers, and hence deserve space on their own merits. The publicity man's field is the entire world—he may work for a producer, a distributor, an exhibitor, or often for a combination of people, which may include representatives from every class within the industry—such as producers, directors, stars, leading players, cinematographers, art directors—and so on, through the entire gamut of the film personnel.

The publicity man of today is a recognized factor, and an important one, in the film world. Every person within the motion picture industry knows his value and knows that he must co-operate with him for his own advantage. Usually, the publicity man has been trained on a newspaper or magazine so that he appreciates the periodical's needs, as well as the desires of his employers; and therefore can co-operate more extensively and readily with the editors with whom he is constantly endeavoring to "plant" his own material. It is only by serving both of these classes that the publicity man can really succeed in his work; because it is only in this way that he is serving the public, which is fundamentally his master—as it is the master of everybody who works in the motion picture field—and giving that public the entertainment which it desires and must have to fill out its life.



Eugene Robert Richee

PERCY MARMONT

Observations of a Lesser Light of Filmdom

TO any new comer who is thinking of entering the business, I would say be prepared to overcome many obstacles and think a long time before embarking on a Picture Career, for it is not a life of honey, peaches and cream by any means. Be prepared to spend about six months on the average getting acquainted and established—time depending on one's personality and ambition. A good wardrobe is a very important item in working on select "atmosphere" sets. There are really 200 to 300 people who can be called of the available well dressed class for sets of every description, paying at least $7.50 and occasionally $10.00 per day and that class is established, usually works thru one central principal agency and they are really making a fair living all year around in the Picture Business. It is very, very seldom that a future star or success is picked from an atmosphere set. One must find time to ask for and take screen tests. As often as possible, one has to meet the right people and one must principally have a good business head and ability to sell themselves. Being able to sell oneself will do more than anything else other than personal acquaintance to get one on the road to success, I think.

The average extra person working in the 300 refined class, who has been working for a year or more, usually gets into a rut and is too easily contented to go on taking extra work and being satisfied; usually losing what ambition they had when first starting out.

Many a capable, talented, and good looking extra person who has been deserving an opportunity has not had it and been kept at extra work because usually the Casting Director or Director is skeptical and reluctant to gamble with a person who has been associated with extra work too long, and, strangely, very often would rather take a person of practically no experience at all.

Ted Tetzlaff

What Is the Wampas

WHAT is the Wampas?

This question has been asked by countless hundreds of people. Is it some weird insect? Is it an animal recently discovered? Is it one of Louis H. Tolhurst's microscopic actors?

The Wampas is not a bug—not an animal—not a microscopic insect! It is an organization of human beings.

Four years ago, at the Ambassador hotel, Los Angeles, a small group of publicity representatives of various screen stars, theatres, and motion picture studios, met to discuss the possibility of forming an organization consisting of members of the press agent fraternity.

There were but a handful at this initial gathering. Today the Wampas consists of every publicity man of every studio, stage, star and theatre in cinemaland of the West.

I say cinemaland of the West, because on that other Broadway, some three thousand miles away, there is another organization of publicity men representing the stars and theatres and picture activities of the East. They are the AMPA.

The word Wampas is a coined word—a short catch-line word. When spread out into its real meaning, it stands for Western Motion Picture Advertisers. The AMPA, when defined, means Associated Motion Picture Advertisers. The constitution of each organization is almost the same and a spirit of sincere friendship exists at all times between the two units. In fact, many of the resolutions passed by the organization are oft times referred to each body for consideration.

The motive for the organizing of the Wampas was a thought that the publicity men, if linked together in a congenial body, could express their thought, their ideas, and their suggestions in general—that they could meet at debate—discuss issues pertaining to their work—that they could build their ideals on firmer foundations and plan constructive work for their departments—one of vital necessity to the motion picture industry.

One is prone to feel, perchance, that in press agentry, there is bound to be opposition and that members are bound to vie with each other for stories and publicity about their direct interests. This may be true to some extent, but the formation of the

organization bearing the title Western Motion Picture Advertisers has done more for the industry than the lay man and even the producers and studio executives themselves can or ever will realize.

There now exists a feeling of comradeship between each and every member of this organization. There exists a feeling of co-operation—a brotherly feeling. One member has an idea. He needs assistance—the aid of another studio or star, whichever the case may be. There exists no barrier between him and that goal—he is immediately recognized in his operations, and is aided by his brother press agent.

The membership of the Wampas is some seventy men—all young, ambitious lads, each seeking to do his utmost for his particular star or studio. Their meetings are twice monthly and at these meetings, the biggest powers in the land of finance, industry, accomplishment, meet and talk on topics that are near to the hearts of the membership. It is safe to say that every important man in the motion picture industry—in the banking world—in the civic activities of the great West, has at some time appeared at a Wampas meeting, and given forth his views and suggestions, that the Wampas members might profit in their daily work.

It is truly a wonderful combination—this organization of Western Motion Picture Advertisers. Harmony and co-operation are the keynotes of this band of young men daily publicizing to the world, the activities of the third greatest industry—the motion picture. The Wampas is four years old. In those few short years, it has accomplished much. May it prosper always and may it always be the splendid organization that it is today.

Harry D. Wilson

Edwin Bower Hesser

JOHN GILBERT

My Trip to Hollywood

TWO and a half years ago, when I decided to go into pictures, I bought a ticket to Hollywood, thinking that all I had to do was get there and go to work immediately. But, upon my arrival I found it a different story.

Not knowing a soul and believing that I was a star already, I stopped at one of the best hotels, paying six dollars a day for a room. I did not have an automobile, and as most of the studios are some distance apart, making the rounds of all of them in a taxicab was quite expensive. I kept up this expenditure for about four months. Not receiving the expected contract, my funds were beginning to dwindle. I decided to rent a room for five dollars a week, which I realized I should have done in the first place to economize.

Newcomers in Hollywood have to know everyone from gateman to producer before they can ever get into a studio. I was here two months before I saw the inside of one, because all the progress I had made up until that time was the casting office window, where every day I would meet with the same disappointment, "NOTHING TODAY."

Finally the telephone rang one day and I was requested to be at the United Studios, made up, at eight o'clock. I was so excited I forgot to ask them how much money they were paying. The next morning I arrived at the studio eager and happy. I worked all day in a mob scene with hundreds of other people, that night receiving seven dollars and a half for that dreadful day's work. When they handed me the money I just stood and stared at them. I found out then that I was nothing more than a plain "extra." I met with the same disappointment that thousands of others had met. That night I decided that it was harder to work as an actor in a studio than it was to lounge in a nice, comfortable seat in the home-town theatre and watch the finished product. To me it had looked as easy as falling off a log.

I worked as an extra for months and months. One memorable day, out of a mob of sixteen hundred people on the Metro lot, Rex Ingram picked me out to carry in a tray in one of the scenes being "shot." I thought I was "made" right then. After the scene was finished I was told to get back into the mob again. I was rather disappointed because Mr. Ingram did not even find

Evans

KENNETH HARLAN

out my name. But he HAD noticed me and that made me happy. A few weeks later Maurice Tourneur's assistant, Scotty Beal, gave me a "bit" as a newsboy. In Mr. Tourneur's next picture I played a bigger "bit."

Small parts followed "bits." Slowly but surely I was being noticed by all the directors and their assistants, until at last John Griffith Wray picked me to play the part of Young Chris in "Anna Christie." The company went to Catalina Island on "location" and I worked a whole week for that picture, the longest period I had worked in one picture in my screen career. When the picture had its first showing in a downtown theatre, I invited my friends to see it with me. Imagine my dismay and the humiliation I suffered—for when the picture was released my entire part had been cut out.

It's darkest just before the dawn. My dawn was in the form of a stern-faced man, Finis Fox, for he gave me the part of Allan Hilborn, the young evangelist, playing Mae Busch's son in "The Woman Who Sinned," an original story from his own pen. It was the biggest part I had ever played. Immediately after that I worked for First National in their big picture, "Sundown." I began getting fan mail at this time and it helped a lot in dimming the heart breaks of my early struggles.

My advice to those who seek screen careers and come to Hollywood to try their luck is to be ready to face two or three years of the most heartbreaking times of their lives. Keep in mind the few hundreds who have made good and of whom we read daily and of the thousands that we hear nothing about. I am sure that most of them will prefer their comfortable homes with their families and friends than the struggles, bitter disappointments and loneliness they meet trying to get into pictures.

Before venturing to Hollywood screen aspirants would do well to first try some stock company near home to find out if they can act or not. If one makes good on the stage there is a possibility of screen success.

The best advice I can give is to respect that ideal of you that the public holds dear in LIVING CLEAN and THINKING CLEAN.

Don't get discouraged. It is often the last key that opens the lock!

Melbourne Spurr

MARGARET MORRIS

How Wampas Baby Stars Are Chosen

A NUMBER of people have asked me how the Wampas choose their Baby Stars each year. I will try to give my understanding of the Baby Stars and the manner of choosing them. When the time comes to choose the Baby Stars every available young woman player is considered, first from the standpoint of dramatic experience; then as to beauty and figure and youth; then as to background.

To be a Wampas candidate each girl must screen well. She must have brains and she must have education. The reason for these requirements is the fact that the Wampas selections are supposed to become stars in their own right within the ensuing year. All of the candidates must have played a number of good parts, even starring roles. There must also be the assurance that some big producing company is behind and will give her the necessary opportunity to advance.

The 1924 Baby Stars were Elinor Fair, Clara Bow, Blanche Mehaffey, Hazel Keener, Marion Nixon, Alberta Vaughn, Carmelita Geraghty, Julanne Johnston, Lucille Rickson, Gloria Grey, Lillian Rich, Dorothy Mackaill, Ruth Hyatt and Margaret Morris.

So important has become the selection of Baby Stars each year that big producers eagerly grab up the Wampas selections whenever they are available. The word Baby Star itself has become a trade-mark of great promise among the young women picture players. The Wampas not only imposes a great obligation on itself in making selections but they hand down this obligation to the Baby Stars themselves. These girls work doubly hard, not only to make good for themselves, but to justify the confidence the Wampas has in them.

The Baby Star selection is the hottest event of the year in Los Angeles and throughout the picture business. After a year's study and investigation the qualifications of all the candidates are tabulated and placed before the members and a number of ballots are taken. The thirteen girls that receive the highest number of votes are elected Baby Stars.

Margaret Morris

The Branch That Thought It Was A Tree

("Someone, in some organization, wrote the following message on loyalty. Someone in a big motion picture company read it—somewhere—and sent it on to the head of that company. A little later, a copy of it was sent to the head of every department in that company, with a request that it be read by every member of each department. It was read by every member. It is worth reading—that is why we are reprinting it.")

IT HAD every right to be proud of itself—this grafted branch. In the blooming season, its flowers were large and the creamy petals red on the edges, while the other blossoms on the tree were small and scraggly, and a dirty-white.

When autumn changed the flowers to fruit, the apples on this branch were big, deep-red with hearts as white as snow. And the branch, seeing this, was swollen with pride. "Why should I remain a part of this poor tree? I give more fruit than the rest of the branches combined. I will be a tree unto myself, that men may know me, and give me credit for my fruits."

The next time a strong wind blew, the branch strained and pulled and twisted, and finally tore itself from the tree. The tree bled at the wound a little time, but the gardener came along and grafted another branch in the place.

But the branch that tore itself away died very quickly. It did not realize that the sap—the life-blood that gave it health and strength to produce—came from the roots of the tree. The branch could not see that because the tree had other branches, it was able to drink in more sunshine and rain—that all branches drew life from the soil and air and gave it gladly, that the one branch could flourish and produce much fruit. So, the grafted branch that thought it could be a tree, died. The tree lived on.

There are men who draw the very life-blood of their inspiration from the organization of which they are a part. They produce great works and are blind to the sources of their power. They know that what they produce is better than is done by the men at the next desk or the next branch—better, perhaps, than any man in the whole organization can make with his hands and brain.

Happy is the man who can see, in the result of his efforts, more than an isolated personal achievement—who can view the organization of which he is a part, as a whole—who can see down to the root of it, and know that from these he draws the

strength and ability to achieve. He will not be torn away by the first gust of passion or pride. He will hold fast to the tree. He will become as much an integral part of the tree as any branch of it, and know that the fruits of his labors are the fruits of the tree, that every leaf on every branch, every root, be it as fine as a hair, helped him to bear the fruit.

* * *

College Boys and Girls in Pictures

THE average motion picture producer and director are agreed that the success of a picture depends upon the "big names" in the cast.

This conclusion has locked the door of opportunity to so many of the ambitious and talented boys and girls who are earnestly striving to carve a career in picturedom.

I do not believe that the old experienced actors and actresses can make up to represent the real college type. I am giving preference to high school boys and girls and I believe they deserve it and will make good.

Since the love interest in my productions are purely "puppy love," I believe that picture-goers will agree with me that young and inexperienced actors are superior to older and more sophisticated artists. A sophisticated face in such a cast would, without doubt, detract from its merit and make the interpretation of the story unnatural.

Each story features an athletic event as well as a "puppy love" affair. To make these stories logical I am seeing to it that the leading man does not win both the athletic trophies and the girl's affections.

If he wins the cup he loses the girl. On the other hand if he wins the girl he must be satisfied to see his competitor walk away with the trophy.

Too many story writers and producers give everything to the featured player, including success in affairs of the heart as well as things financial. The ups and downs of life convince the picture goer that such hero stuff is illogical and unwarranted and tends to discourage the audience with its own walk in life. Quite naturally it can't help turning a great many picture fans against the members of the industry.

L S Ramsdell

1. Al Kenyon
2. Walter Woods
3. June Mathis
4. Paul Bern
5. Charles Kenyon
6. Winifred Dunn

Serials and Otherwise

THE cowboy in pictures is the very backbone of the industry—because Westerns are the most popular form of entertainment on the screen today. Westerns, according to the popular notion, consist of some well-known star of this form of play, a few riding thrills, a romance, and a lot of excitement. And the star gets the credit as a rule. People have come to look on the band of cowboys behind the Western star as mere "atmosphere" and seldom if ever differentiate between the cowboy and the ordinary extra.

The cowboy is in a sense an extra—atmosphere—but to qualify for this form of extra work he must be a specialist—an expert in horseflesh. There are very few Western stars who can do half the things on horseflesh that their cowboys can do. There are very few Western stars who know how to look after their horses; who can cure them when they're sick, and keep them healthy when they're well.

I would be nowhere without their help and their teaching. I have to throw myself on the mercy of Bill Gillis, with his knowledge and riding skill; I have to listen avidly to such pearls of wisdom as Slim Cole or Frank Rice can, out of friendship, let drop for me; I have to hunt up Art Manning, that king of range riders, when I am in a quandary; and so with the rest of the ranch riders. Luckily for me the boys are my friends and help me—otherwise I wouldn't be long in Western pictures.

The Western star who wasn't trained on the range may be a great hit in pictures—but the cowboys behind him are the men to whom he owes his success. The men behind the Western play are such men as Bill Gillis, Alton Stone, Jack McGirvin, "Goober" Glenn, Jim Whittaker, Slim Cole—the boys whose names aren't on the cast, but whose riding does the real work.

And, incidentally—in the "Hunchback of Notre Dame" the big thrill was the army of armored horsemen who dashed into the square and saved the Cathedral from the mob. And those riders—who made the biggest thrill in the biggest play in history—those were the same cowboys who make Western pictures what they are!

WILLIAM DESMOND

Good Publicity, Like Art, Conceals Itself

A GOOD publicity man makes you think of one thing by suggesting something else. The man who familiarized the world with the stability of the Rock of Gibraltar was a good publicity man.

Publicity is a commercial commodity. Two-thirds of the inhabitants of the world depend upon it for their livelihood. They had famines and earthquakes in Japan and China a hundred years ago. No one outside knew about them, so the people died. Today, with the aid of publicity, funds are raised to help the victims of catastrophies.

A hundred years ago men had boat races, horse races, boxing matches and chess competitions. A few hundred people knew about them. The races today and the boxing matches are not really more interesting or more important. But publicity concerning them interests a few hundred million people and magnifies their relative importance.

Publicity changes luxuries into necessities. Clever publicity also convinces one that many a necessity is luxurious.

Publicity writers, as a rule, are newspapermen. They might be termed the entertainment committee of the Fourth Estate.

When their entertainment grows uninteresting they no longer conceal their art.

No one can do anything without a supply of publicity. The bigger the thing, the more publicity it requires. Publicity makes it possible to manufacture goods in Boston which sell in Australia. It also makes it possible to catch people in London for crimes committed in Timbuctoo.

Publicity is a law of nature. There is nothing in the sky, on the land or in the water which does not advertise its presence in some way. Mankind has developed publicity into a fine art. Even shrinking violets are widely known because of their shrinkage. Men and women who put all their energies into not being heard of, invariably are publicized, along that line.

If you had to start again with empty hands you would be forced to depend upon publicity of some kind to advertise your existence.

Motion picture publicity is in a distinct class. It deals with personalities and pictures. If it is to achieve useful results it

must be truthful. Truth may be either interesting or not, according to the manner in which it is presented. Because of its nature, motion picture publicity is picturesque.

Through its publicity channels, the "silent drama" speaks with a strong voice.

More people are interested in the movements of picture players and the making of pictures than in the national debt or the state of the money market.

Motion picture publicity satisfies a universal demand for information about the world's most colorful industry. Daily it fills hundreds of columns with news and pictures.

Advance publicity on pictures creates pleasant anticipation. When a hundred million people enjoy the thought of seeing a picture several weeks or even months before it is released, motion picture publicity has accomplished more than enough to justify its existence.

West Coast Publicity Director

* * *

The next step in picture development, says B. P. Schulberg, is the making of specialized productions for showing in certain localities only. The problem play may be made for big city showings only, the wholesome American drama may be made for general showings in the smaller cities and towns, while children's plays will be found in play houses devoted exclusively to the entertainment of juveniles in the near future.

Eugene Robert Richee

ADOLPHE MENJOU

Hollywood—the World's Most Maligned City

WITHIN its walls some of the most popular men and women of the world—the thousands of actors and actresses who entertain millions of people year in and year out—it is natural that the eyes of the world should be turned upon it.

But in this interest which it has aroused lies also its danger—every piece of news is magnified out of all proportion—because it happened in Hollywood. There is no news in a quiet home life—little interest in its thousands of magnificent homes and gardens, its great school houses and healthy pupils, its churches and institution of culture.

Hollywood has a great responsibility and it realizes that. It has no room for wasters and no time for wasting. Work is to be done—work which must stand the test of comparison with the finest of all countries.

It is the workshop from which the world gets the most of its entertainment and pictorial art. Within its walls live men and women of culture from all parts of the world. It is the home of directors, of writers, of artists, actresses and actors.

Other arts than the cinema have made their homes in Hollywood. Chaliapin, the opera star, has bought a tract in Hollywood. Prince Troubetskoy, the painter-sculptor; Mrs. Leslie Carter, the famous actress; Charles Wakefield Cadman, the composer—these have traveled about the world and chosen Hollywood as their home. Some of the world's greatest financiers—men of vision and action—have visited us—and stayed.

I have seen much of the world. I have heard the praises sung of the Mediterranean. Even those beautiful sunny lands have failed in comparison with the wonders of Hollywood. Its wonderful climate has made it the land of magnificent homes and gardens as well as of studios.

Men and women who have work to do, who have ambitions, homes and families, bar the door to the wasters who would bring ignominy upon themselves and their community.

Adolphe Menjou

Motion Pictures and the Radio

MOTION pictures and the radio must co-ordinate. It is logical that they should, for the one is "sight unheard" and the other "sound unseen." Each is an art in itself and yet, like all of the great arts, one can help the other.

There was a time when the belief among the studios was that radio would injure motion pictures, but this time is past. They are now working together for the greatest good as is proven by the fact that most of the great artists are lending their talents to broadcasting. The value of radio to the motion picture industry is easily understandable if one knows the numerous fields reached by the broadcasting stations. One of the best-known directors in Hollywood said: "While ability is absolutely necessary in the cast of a picture, it is publicity which puts the picture over." Proof of this is seen in the enormous amount of money spent in familiarizing the public with a picture both before and after it is released. Now stop to think that each evening when the broadcasting stations in this country go on the air, every word spoken is heard by more than twenty-million persons, and this number of listeners-in is growing by leaps and bounds. What would it cost in dollars and time to get the name of a picture or an artist to this many people by any other means than radio?

You may answer the above by saying: "That may be true for the producer or the artist, but how about the exhibitor? Does he not lose out through the public staying away from the picture house to listen to their radios?" The answer is—not if the motion picture industry will co-operate with radio, for the public will be all the more anxious to see the picture of the artist whose voice they have heard over the air.

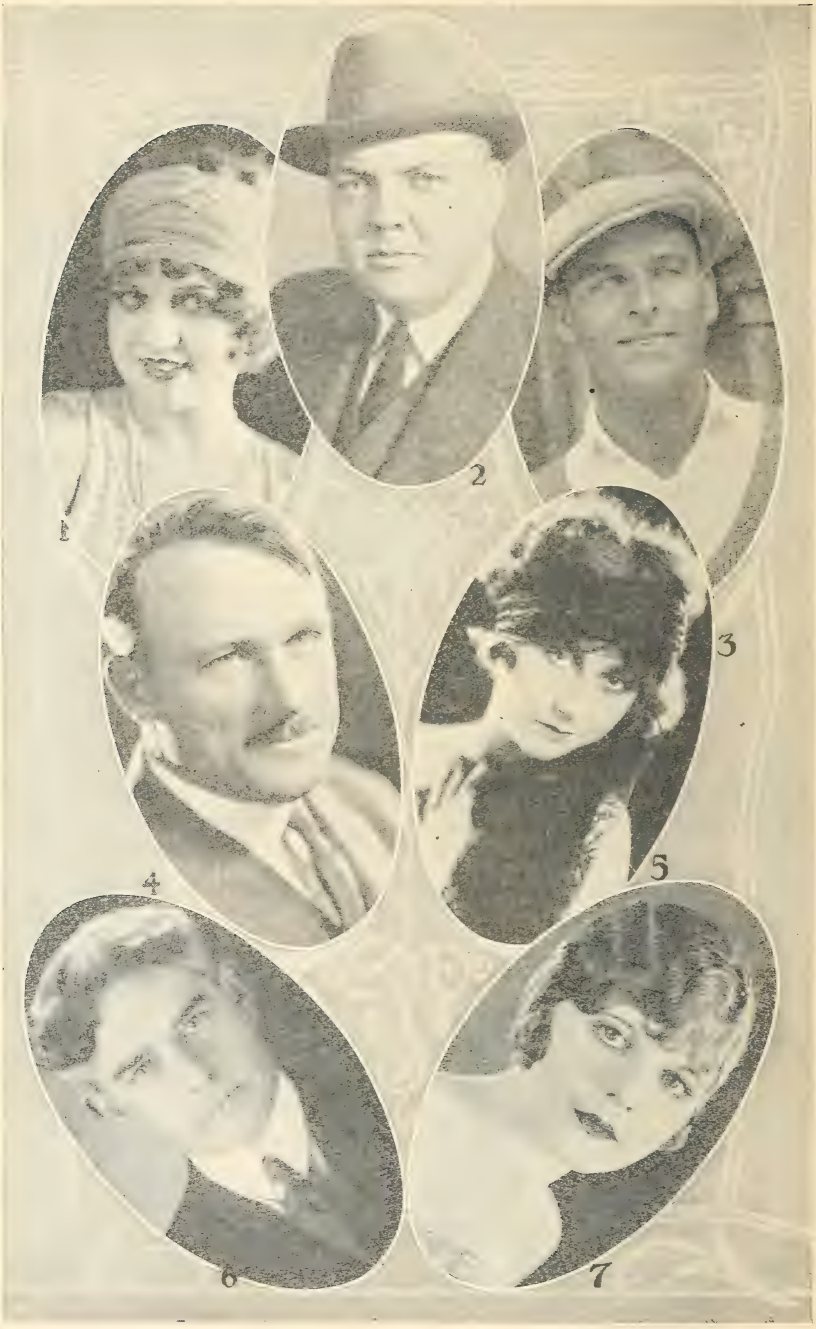
To prove that the statement in the last paragraph is not mere supposition or theory, let us quote a specific instance. Just one year ago the Los Angeles Times broadcasting station, known as Radio KHJ, put on a program known as the "Sandman's Hour." This forty-five minute program has been broadcast from this station every Tuesday evening since that time and the theme of the "Sandman's Hour" revolves around little "Queen Titania of Fairyland" who comes to earth for this period to talk to mortals. Such intense interest was aroused through

the program broadcasted by this six-year-old, that she has become known all over the country as "The Mystery Child of Radio." Letters are constantly pouring in, expressing the enjoyment which Queen Titania is bringing to the world. Over ten thousand letters are now on file, with each day bringing more and more. These letters are from all over the world, such places as Hawaii, Philippines, Samoa, New Zealand, Australia and, in fact, practically every civilized country has been heard from.

Not long ago, Ivan Kahn completed a picture entitled "Saturday." The company making this picture had a cast composed entirely of children, headed by Radioland's beloved "Queen Titania." This picture was previewed at one of the Hollywood theatres. Did the public say "We will not go to see the picture; we will stay home and listen to the radio"? They did not. One hour before the doors opened, the street in front of the playhouse was jammed with people. When the house had been filled to capacity for the first show, there were enough people still in line to fill it again, and they waited. After the second capacity house had been filled, there were still about six hundred people who were turned away, and the management asked if they might run the picture again the following day. This is just one instance of why motion pictures and radio should cooperate. If more proof is required, just ask Monte Blue why he is the guest announcer at one of the Los Angeles broadcasting stations, very frequently.

* * *

To the small-town girl, and her sister from the farm, go the honors for attaining the greatest success on the screen. A study of the records in the offices of Hollywood's casting directors shows that eighty-two per cent of the successful stars have been born on farms or in towns of under 10,000 population.



1. Florence Lee
2. Arch Reeve
3. Jack Sullivan
4. Irvin Willat
5. Ruth Stonehouse
6. Paul Gerson
7. Vera Reynolds

On Location

I KNOW of nothing I would rather do, and at the same time rather not do, than produce a picture fifty or one hundred miles from civilization.

Probably the best method of describing how a location picture is made will be to take one production and go through it from beginning to end.

The best picture I can think of for an example is the one I have recently completed, "North of 36," which was written by Emerson Hough and made entirely away from the studio.

The very first thing to be done on a picture of this nature after the script has been completed, is to secure the locations. This is done by several men from the location department, to whom the director or producer explains exactly what are the requirements.

In picking a place away from civilization, a location man must ask himself eight questions:

How about transportation facilities?

Is there water nearby? If so, is it free from harmful bacteria?

Where can the people be housed?

Will the scenery photograph favorably?

How about the climate? Is it healthy? Is there enough sunshine for photographic purposes?

What will it cost to transport the company and studio equipment to the spot? Are the general surroundings in keeping with the story?

About a week before production on the picture is scheduled to start, a man from the studio is sent ahead to arrange for the "extras." These are almost always engaged locally.

In picking the featured cast for a picture to be made on location, three things must be kept in mind. First, the persons must be the right type for the story. Second, they must be able to act. Third, which is most important of all, they must possess the stamina to endure hardships. A location is no place for a temperamental actor or a butterfly actress

On location it is frequently necessary to sleep on the bare ground, with nothing more than an army blanket for cover. Food is usually purchased in the nearest town and hauled out

to the camp on trucks or, if there are no roads, on pack-horses. A cook is usually obtained from someplace in the neighborhood and a mess tent is set up.

Meals are served on rough board tables. Long benches take the place of chairs. As a general rule there are two rows of tables—one for the director, assistant director, scenarist and the featured players, and the other for the extra players, electricians and propertymen.

"Shooting" starts at sun-up and continues throughout the entire day until it gets too dark for effective photography. Due to the bright lighting in the open, very little make-up is necessary for the actors. A great many of them do not use any.

At night, most of the company gather around and swap stories—the electricians tell of their experiences on other location trips, the actors tell adventures of their barnstorming days, and natives relate incidents of the locality. If the company happens to be staying in or near a town, everybody goes to the theatre.

There are a million and one discomforts and things that go wrong on every location trip. First, the minute one gets away from the studio, one discovers a dozen things that have been left behind and which it is impossible to duplicate. They have to be sent for. This is true of every location trip. It is not due exactly to mismanagement. It would happen with the most infallible man on earth.

Then, when one gets ready to "shoot," the weather will go bad. If a storm is needed, the sun shines; if favorable weather is necessary, a regular cyclone usually appears and blows everything down.

By a strange misfortune, most of the really big pictures have to be made under conditions almost unbearable.

I completed my last picture—I said it was absolutely final—that I would never budge outside the studio gates to make another picture. But yet in my heart I know that if I were asked tomorrow to start work on a location picture, I would probably say "Yes."

There's something about it that fascinates me.

Irvin Willat

Paramount Director

Some Interesting Questions Answered

WHAT is the motion picture attendance in Southern California?

The records of the income tax collector for this district show that 226,100,000 persons go to the movies in Southern California in the course of a year. This means that $39,900,000 was paid into the motion picture houses of Southern California for that period. The tax paid to the government was $3,325,000 for the year.

How many persons in the United States attend the movies very day?

It is estimated that 15,000,000 persons go to the movies every day in this country.

How many motion picture houses are there in America?

There are approximately 17,000 motion picture houses in the United States. During the year, their receipts are about $800,000,000.

In the making of motion pictures, how many persons are employed?

From 15,000 to 30,000, varying according to the state of activity. These are the figures for Los Angeles. About 70 per cent to 80 per cent of the pictures are made in Hollywood. The numbers employed are proportionate. I am, of course, referring to American made pictures.

What proportion of these people are employed in the different departments?

It would be impossible to answer the question as to what proportion are employed in the different departments which are as follows: Sales and exploitation, mechanical, artistic, which includes actors, directors and the studio executive end, sometimes in the artistic, according to the picture. Some pictures require enormous mobs of actors; sometimes, only a handfull. For the same reason, it is not possible to answer the question as to the division of costs between the mechanical and artistic end. If you include the costs of sets, then the mechanical is usually larger than the cost of hiring the actors. Sometimes, it is vastly more, as in the case of single sets that cost from $40,000 to $50,000 and are used by only a few actors, as the redwood forest in De Mille's "Adam's Rib."

How many people in Los Angeles alone have tried to get into the movies?

At a conservative estimate, 200,000 people in Los Angeles are trying or have tried to get into the movies each year. Probably not more than one in five hundred is really equipped for the screen and not more than one in a thousand finds the opportunity and makes good. The chief drawback of those trying to break in as actors is lack of real personality. There are many who are sufficiently well equipped with good looks but lack the sacred spark.

What is the cost of a five-reel picture?

At a conservative estimate, the average cost of a five-reel picture is $100,000.00.

A picture of the type of "Robin Hood" will run from $300,000 to $1,000,000. A great deal of luck enters into the cost of these super-features. If the big mob scenes happen to go wrong, entailing re-takes and additional time spent, the costs will soar. Generally speaking, the bug-bear of every studio is loss of time due to delay and accidents. It is impossible to anticipate these. One of the big elements of cost is overtime, paid to mechanics when unforeseen emergencies occur.

What type of picture is most popular with the public?

Out of eighteen pictures that were recognized as being unusual successes last year, I believe that something like six were serious in tone—that is to say, of unrelieved seriousness. The public wants comedy dramas—good love stories with thrilling action, relieved by comedy situations. Generally, a successful picture must be a correct mixture of love, excitement and laughs.

What is the percentage of artistry and idealism in pictures?

The idea of every high minded producer is to make his pictures with as much artistry and idealism as the public will countenance. It must be taken into consideration, however, that we have to encounter audiences of many differing tastes and beliefs. Just as far as we can, we try to give them better and better pictures. I dare say there is not a producer in the business who is making the kind of pictures he would like to. But we can go no further nor higher than the public will follow us. If we were making pictures solely for money, we wouldn't be in this business because there are many other ways to make money without so much risk. It is essentially a speculative enterprise with just as many chances for ruin as for success.

What effect does the Board of Censors have upon pictures?

The biggest hindrance to making good pictures is unreasonable censorship.

Will the pictures ever be removed from Hollywood?

There will always be fluctuations of the motion picture studios. It seems unlikely, however, that production will ever be taken away from Hollywood. The reasons for this are: Advantages of this climate, the fact that the manufacturing end of the industry is planted here as steel is in Pittsburgh and automobiles in Detroit. Actors like it better here. Many of them have bought homes and it would work a terrible hardship upon them to shift the production center.

Will pictures continue to be distributed from the Atlantic seaboard?

As long as something like five-eighths of the motion picture houses are located in the eastern part of the United States, it is likely that pictures will continue to be distributed from the Atlantic seaboard. Great strides are being made in the financing of pictures on the Pacific Coast. The advantage of this is that the banks can keep in close touch with the actual work of production. Out here they know which studios are run in a businesslike way.

What are the approximate investment figures here?

$750,000,000 is invested in studios, productions, etc. The weekly pay roll is over $1,000,000. The annual production value averages $150,000,000.

What is the difference between picture and stage production in risk?

Picture production differs from stage production in the greater risk in the original outlay. Stage producers often try out plays experimentally in small towns with cheap casts; then drop them as failures after spending very little money. The picture producer never knows whether he has a success or failure until he has spent all the money the picture will ever cost. In other words, the stage producer pays on the installment plan as it were, and his expenses keep right on with his receipts; but the picture producer pays it all before a living soul has seen the product. Picture production is thus vastly more of a gamble.

What is the value of names in pictures?

There are many problems between the advertising man and the motion picture. One of the great problems of the picture business is to make people come to see a picture which may be

of the very first quality but fails because it hasn't famous names. Such a picture has to depend on word-of-mouth advertising. As it is now, the stars in the picture advertise it. Some way must be devised to get the people into the theatre on the merits of the picture without reference to the stars who are some times cast in parts to which they are wholly unadapted because we have not learned, as yet, to sell pictures to the public except through "big names."

HARRY WILSON

* * *

It should be remembered that the established film companies are not advertising for applicants. In fact, ninety-nine per cent of the advertisements in newspapers are by promotion companies who wish to get movie-struck people either to take courses in "make-up" and acting, or to buy stock in picture enterprises in order to get a chance to work for the screen.

When Opportunity Knocks

VERY often in the motion picture business a name springs into prominence overnight. Usually such longed-for opportunities come when a great character in a great story awaits the proper individual for its complete interpretation.

To the individuals among this crowd which throngs the lower reaches of filmdom come, however, more real opportunities than exist in any other art or industry.

My own experience is only one among dozens of similar cases. Motion pictures are made up of specific individual emotional interpretations. Characters in a motion picture must live, be real people, if that picture is to be truly successful.

A great many beginners in motion pictures lose their opportunities because, while physically they are precisely the type needed, they have not trained themselves with sufficient thoroughness in the fine points of photo-dramatic technique.

Therefore, I would say that preparation is the one essential if the beginner in motion pictures is not to be caught unawares when opportunity knocks. In other lines of work there are possibilities of further chances if one should fail at the first call. In motion pictures, however, characters so big and so gripping as to give you a real chance for immediate advancement rarely hit twice in the same place.

Vera Reynolds

Summary

SUCCESS is relative. Some measure success by financial returns; others by accomplishment. A man may be penniless and be successful if he has won the love of his fellows. But for whatever you strive, if you would make it a living reality you must pay the price, be it tears or blood or even your life.

The way of ambition is beset with many dangers. Some have gone forth to discover a new hemisphere, the poles of the earth—to climb a mountain to place their names high in the sight of men, to win the love of a woman. But none ever did nor may accomplish the goal until he pays the price.

The price was paid by bold men with courage like the tiger and hearts of steel, that the continent on which we dwell might be made fit for habitation by us. The comforts which we daily enjoy and which we hold all too cheaply were made possible by brave men who dared to go forth to conquer Nature, the beasts of the forest, and the "red devils" who lay in wait for them at every step. But they, with dauntless hearts and the will to overcome all things, walked unguided across the trackless plains, swam the turbulent streams, burrowed under the rivers, tunneled the mighty granite peaks, thirsted, starved and bled.

How many a poor fellow fell in the desert that you might have the priceless drops that irrigate your crops—that quench your thirst. How many bore the hardships and terror of privation that you and I might see our way about at night in well-lighted streets and dwell in safety where but shortly ago there was nothing but aridity, desolation and death.

But success does not belong to what we call the material world. It may be one desires money, or fame, or the love of friends. Then ascertain the price and pay it.

The price is always "work." Work ungrudingly performed. You must drag your torn and bleeding feet across the briar-strewn way and ever with your face turned toward the morning, see no shadows fall toward the East. Work, work, work. Nothing can be accomplished without it. The great scholars have done it in the faint glow of the candle or in the flickering light of the fireplace. The doctor, the lawyer, the merchant, the actor steps upward by a road that all must travel. There

are no smooth places on the road to success—these only lead to failure—final failure.

He who would succeed must go forth equipped for the conquest. He must not only be willing to labor, but must be able to do so and to make his labor count. It is no use to strive for any goal unless you have purpose—but you must be fitted to accomplish that purpose. There is no use of attempting to become a watchmaker if your hands and brain are those of a blacksmith.

So one must choose wisely, and having so chosen, must unfalteringly press forward. What matters if failure threatens if you have the weapons with which to beat down what opposes you? If you have chosen rightly nothing can defeat you if you have faith and courage to press on. "Chance" has no place in the resolute man's lexicon. Beauty of face never won a battle for a leader. Mere mental strength never won a struggle between mental giants. There was, and always is, something else present—the will to do and to accomplish and incessant labor along the way that leads to the goal.

Some persons seem to have what is called "good luck." But no one ever won a conquest by good luck alone. Good luck comes to those who eternally strive, as "fortune favors the brave." So if you would have good luck, you must plod on and on along the throny way and "keep on keeping on" eternally.

Oh, blessed are they who, having God given talents, do not hide them under a bushel, but sow amid the storm and ever tend their crops until the bright harvest sunlight illumines the pathway to Harvest Home. "They who sow in tears shall reap in joy."

And they who plod the weary way with bodies bent beneath the heavy load, shall some day emerge from the land of gloom and hardships "bringing their sheaves with them."

So through all the varying changes of life, through fire and flood and tears let each one see, "a little farther on," the prize which he himself has set before him, and through it all remember that there is something better to attain than money or power or fame and that is the glory of a well-spent life—the greatest success to which a human can aspire.

Motion Picture Glossary

By HARRY WEBB

Action—The movement of the plot. Work of players.
Art-Director—Party who is responsible for all interior and exterior sets to be built at studio or on location. Where an interior is built at studio to match an exterior on location, it is the Art-Director's duty to see that doors, windows, etc., match.
Assistant-Director—One who is responsible to the director. He obtains all talent, special articles called "props," livestock, etc. Keeps account of wardrobe changes of actors and actresses and must see that each scene "shot" is given its proper number and kept in continuity.
Atmosphere—The same as "extra," or persons used in scenes other than the principal characters.
Bell and Howell—Name of camera used in the motion picture business.
Bit—A small piece of acting such as a butler, maid, chauffeur, etc.
"Camera"—Word used by director to start the grinding of the camera.
Camera lines—Within the range of the camera.
Cast—Actors or actresses selected to portray characters in a production.
Climax—Bringing dramatic accumulation to a head.
Close-up—A real close "shot" of a person or persons to get over some particular bit of business or some emotion.
Comedian—An actor who portrays comedy parts to make an audience laugh.
Comedienne—A girl or woman who portrays comedy roles on the screen.
Continuity—After the scenario is adapted from an original story, the continuity is then written from the scenario which means that the action is condensed into sequences and numbered in numerical order for the guidance of the director.
Cut—Used by director to stop action and grinding of camera simultaneously.
Cutting—Work done by a film-cutter (editor) who works with the director in sorting, selecting and assembling desired scenes after filming has been completed.
Dark stage—Closed stage where artificial lights are used.
Diffusors—Canvas, white or black cloth used to soften the light from the sun or lamps.
Director—The person responsible for the direction of a picture. He instructs the actors and puts continuity into action.
Dissolve—Fading out on one scene and fading in on another at the same time. Where one scene melts into another.
Distributor—Party or parties who sell or distribute the finished picture to the theaters or exhibitors.
Dope—A slang expression such as "give me the dope on your next story"—meaning give me the details of your next story, etc.
Double—Person who performs stunts for the player where risk is too great or in uncomfortable situations such as falling off a building, etc., where the face does not appear.
Dual Role—An actor or actress who portrays two distinct characters in a production such as mother and daughter, father and son, or two brothers, etc.
Exteriors—All out-door sets or any shots taken at out-door locations.
Extra—Actor or actress working in pictures who receives no screen credit.
Fade—Word used by director to tell the camera man to fade in or fade out.
Fade-in— Beginning of a scene on the screen in which everything is indistinguishable at first but gradually appears to the fullness of the screen and into perfect form.
Fade-out—The ending of a scene on the screen in which the entire picture is visible at first but gradually becomes more indistinguishable until there is nothing visible on the screen.
Featured Player—An actor or actress who plays a more prominent part than others in a picture and whose name is exploited as the main attraction.
Film—Actual name given to stock on which motion pictures are photographed by the camera.
Film-cutter—After the actual shooting has been completed, the film is turned over to the "film-cutter" who works with the director in sorting, selecting and assembling the film, putting all of the short scenes together to make the most interesting picture possible. If some scenes are too long he cuts them down to a certain footage in order to speed up the action.
Flares—A hand-torch like a Roman candle used to light scenes on an exterior location in which there is not sufficient sunlight to photograph, or often used on such locations for night scenes where electricity is unobtainable.
Graflex—Camera used for taking still pictures of action such as races, stunts, fights, etc.
Grips—An all 'round carpenter on a set or in a studio.
Heavy—The villain or villainess.
Ingenue—A young girl between the ages of 14 and 20 years who plays parts of school girls, a young sister or any part which calls for a girl of that age.
Interiors—All indoor sets in which there is no outside shots, such as living rooms, libraries, offices, cafes, etc.

Iris-in (or out)—Method employed by camera men to begin or end some scenes starting from the center of the screen. A small circle first appears and as the iris in the circle gradually gets larger the scene completely covers the screen. Iris-out is to start with as large a circle on the screen as possible and gradually close the iris until the scene is completely obliterated.

Juvenile—A young man between the ages of 15 and 25 years, to play a college boy, a wayward son, etc.

Kleig Eyes—An ailment of the eyes caused by the glare of the lights while shooting scenes.

Kleigs—Name given to a certain light or lamp used extensively in practically all studios to light sets for photographic purposes.

Lap Dissolve—To have one scene overlap another. The old scene fading out and the new in.

Leading Player—In a picture which is known as an "All-Star," actors and actresses who play the leading roles are known as Leading Players.

Location—Place for taking pictures away from studio such as office buildings, fine homes, or other places generally too expensive for reproduction in studio, also natural exterior scenes.

Location Manager—Party in charge of securing locations away from studio.

Long Shot—Scene taken from a distance in order to include the entire set.

Lot—Portion of studio used for production.

Make-up—Name given to cosmetics, etc., used by professional people for making themselves into the characters of the story.

Mob Scene—A large crowd of people with no particular business to do in scenes except to cover up vacant spaces within the camera range.

Nigger—A black frame covered with black cloth to prevent rays of light from lamps penetrating to the camera lens.

Plot—The "meat" or "theme" of a synopsis for a story leading up to all situations, climax and ending.

Press Agent—One who has charge of the advertising and publicity for a star, director or producer.

Producer—Party or parties financially backing the production of a motion picture.

Production Manager—Party in charge of the making of one or more pictures, who keeps account of all expenses, etc., with the idea in mind to keep each picture within the financial limit set on each picture as well as to secure the best results.

Projection Room—Room in studio where rushes and the finished pictures are exhibited on the screen.

Props—Properties such as furniture, etc., used to complete a set.

Reflectors—Silver covered slabs or wood or cardboard used to reflect sunlight in shady places for exteriors.

Release—After a picture is made and is ready for distribution the firm that actually distributes the picture is called the Release.

Retake—Retaking a scene after the first one has proven to be no good for such reasons as poor photography, scratches on film or poor acting.

Rushes—Scenes which are taken and seen by director each night to discover any possible defect, in film, action, etc. These scenes are exhibited in the projection room.

Save 'Em—Short phrase used by director or electrician to notify electricians to shut off the lights.

Screen Credit—Actors or actresses in regular cast whose names appear on the screen.

Screen Test—A photographic camera test made by a motion picture camera to ascertain screening personality of parties for screen work who generally have never appeared on the screen.

Script—Outline of the story titled and numbered from which the picture is directed.

Sequence—A sequence of events without time lapse between, centering around one place or incident.

Scenario—The story from which the picture is made.

Set—Interior or exterior reproductions of homes, streets, buildings, etc., usually built in studios.

Shooting—Actual taking scenes in motion pictures. The filming of a scene.

Shot—Any one particular scene in a picture.

Spots—Spotlights used on sets.

Star—Leading man or woman who plays leading or title role in a picture. Actor or actress around whom the story centers.

Stills—A photograph of some particular action in a picture used for advertising such as we see in magazines, billboards, etc. Stills are also used by persons in the securing of employment in motion pictures.

Stunt-Man—Person who is more commonly known as a dare-devil who risks his life to double for stars and principals in a picture to add thrills for the audience.

Subtitles—Reading matter used in the finished picture so that the story can be more readily understood.

Sun Arcs—The largest lamp or light used for lighting exterior or interior sets.

Brief Biography

Adams, Claire, actress—b. Winnipeg, Can.; educ. Canada and Eng.; screen career, Benj. B. Hampton "Riders of the Dawn," "Dwelling Place of Light," "The Penalty," "The Great Lover," "Just Tony," "Do and Dare," "In Arabia," "Brass Commandments," "The Scarlet Car," "The White Silence," "Daddies," "Legally Dead," "Helen's Babies."

Adams, Jimmie, actor—Screen career, Educational Comedies, "Vamped." Now with Christie Comedies.

Adoree, Renee, actress—b. in France. Pictures: "A Self-Made Man," "Honor First," "Six-Fifty," "Mixed Faces," "The Eternal Struggle," and others.

Ainslee, Marian, author also title writer—b. Kansas City, Mo.; early career, newspaper reporter and special writer Kansas City and St. Louis.

Alexander, Ben, actor—b. Goldfield, Nevada; educ. Los Angeles, Calif.; stage experience, played "Penrod" on stage, "The Family Honor," "In the Name of the Law," "Penrod and Sam," "Boy of Mine." Ht. 4, 7½ wt. 78 blonde, blue eyes.

Allison, May, actress—b. Georgia; extensive stage and picture career. Among pictures which she has appeared in are: "Marriage of William Ashe," "Big Game," "Extravagance," "Flapper Wives."

Anderson, Robert, actor also director—b. Denmark; educ. Denmark; screen career, "Intolerance," "Draft 258," "Hearts of the World," "Hearts of Humanity," "Petal on the Current," "The Right to Happiness," "Common Property," "Once to every Woman," "My Lady's Ankle," "Dr. Jim," "The Social Bucaneer," "Fires of Faith," "Up in the Air About Mary," "Tillie," "Below the Dead Line," "The Girl in his Room," "The Lullaby." Ht. 5, 10; wt. 180; dark sandy hair, dark gray eyes.

Anthony, Walter—b. Stockton, Calif., for fifteen years was music and dramatic critic on San Francisco Morning Call and San Francisco Chronicle. Lecturer on music and drama.

Archainbaud, George, director—b. Paris, France educ. France; screen career, with Eclair in Paris and U. S. A. Peerless-World, Pathe Freres, "Shadow of Rosalie Byrnes," "Marooned Hearts," "Wonderful Chance," "Pleasure Seekers," "The Bride From Nowhere," "Miracle of Manhattan," "Handcuffs or Kisses," "The Common Law," "One Week of Love," "The Storm Daughter."

Astor, Mary, actress—b. Quincy, Ill. "Puritan Passions," "Second Fiddle," "Beau Brummel," and others.

Atkinson, Frank, film-cutter—Universal.

Austin, Albert, director—b. Birmingham, Eng., 1885; educ. there; stage career first came to this country with Charles Chaplin in "A Night in An English Music Hall," stock in Denver Colo., screen career, "A Dog's Life," "Shoulder Arms," "My Boy." Ht. 5,11; wt. 160; brown hair and eyes.

Ayres, Agnes, actress—b. Chicago; educ. there; screen career, "A Modern Salome," "Go and Get It," "Held by the Enemy," "Forbidden Fruit," "The Love Special," "Cappy Ricks," "The Affairs of Anatol," "The Sheik," "The Lane That Has No Turning," "Bought and Paid For," "The Ordeal," "Borderland," "Clarence," "A Daughter of Luxury," "Racing Hearts," "The Marriage Maker," "Don't Call It Love," "Bluff," "The Guilty One."

Baggot, King, director—b. St. Louis, Mo.; "Moonlight Follies," "The Girl Who Knew All About Men," "The Kentucky Derby," "Nobody's Fool," "Kissed," "Human Hearts," "The Lavender Bath Lady," "A Dangerous Game," "The Love Letter," "Gossip," "The Town Scandal," "Darling of New York," Ht. 6, wt. 185; brown hair, blue eyes.

Baker, (Snowy) Rex, famous all-around athlete, actor—b. Sydney, Australia; educ. Australia; screen career, "The Fighting Breed," "The Shadow of Lightning Ridge," "The Better Man," "The White Panther," "Sword of Valor," "The Fighter's Paradise," "The Empire Builders," Pictures made in Australia: "Lure of the Bush," "The Enemy Within," "The Man from Kangaroo."

Baker, Reginald, director, producer—b. Winnipeg, Can., 1886; educated, Scotland and California; screen career, "The Bargain," "The Turn of the Wheel," "The Coward," "The Hell Cat," "Shadows," "The Stronger Vow," "The Brand," "Girl From Outside," "Crimson Gardenia," "Bonds of Love," "Flame of the Desert," "Poverty of Riches," "The Old Nest," "Dangerous Days," "Woman and the Puppet," "Branding Iron," "Hearts Aflame."

Barker, Reginald, director and producer—b. Winnipeg, Canada; extensive stage career; managed own legitimate organization; directed many pictures, a few of which are "Hearts Aflame," "Godless Men," "The Old Nest," "The Great Divide."

Barnes, T. Roy, actor—b. Lincoln, England; educ. Utica, N. Y.; stage career, "Red Canary," "Passing Show 114," "See My Lawyer," "Over the Top," "Over the River," "Katrina." vaud. 12 yrs. screen career, "Scratch My Back," "So Long Letty," "See My Lawyer," "Kiss in Time," "Her Face Value," "Exit the Vamp," "The Old Homestead," "Adam and Eve," "The Go-Getter," "The Great White Way," "Butterfly." Ht. 6; wt. 155 light hair, blue eyes.

Barry, Wesley, actor—b. Los Angeles. Pictures include "Rags to Riches," "School Days," Heroes of the Street."

Barrymore, John, actor—Stage career for many years. Pictures are "Sherlock Holmes," "Beau Brummel," etc.

Baxter, Warner, actor—b. Columbus, Ohio; educ. Columbus schools; previous career, insurance business; stage career, 14 yrs., stock, vaudeville and N. Y. productions; screen career 2 yrs.; "Sheltered Daughters," "First Love," "The Love Charm," "Cheated Hearts," "Her Own Money," "If I Were Queen," "Blow Your Own Horn," 'The Girl in His Room," "The Ninety and Nine," "A Girl's Desire." Ht. 5,11 wt. 168; brown hair, brown eyes.

Beaudine, Harold, director—Christie Film Company.

Beaudine, William, director—b. New York City: screen career, "Watch Your Step," "Catch My Smoke," "Penrod and Sam," "Heroes of the Street," "The Printer's Devil," "The Country Kid," "Boy of Mine."

Beaumont, Harry, director—b. Abilene, Kas., Feb. 10, 1891; educ., St. Joseph, Mo., screen experience, 7 yrs., with Edison as actor, director for Essanay, Selig, Goldwyn, Metro.

Beery, Noah, actor, also director—b. Kansas City, Mo. 1884; extensive screen career, "The Red Lantern," "Soul of the Beast," "Ebb Tide," "The Sea Wolf," "The Sage Brusher," "Bits of Life," "Dinty," "Omar the Tent Maker," "The Mark of Zorro," "The Crossroads of New York," "Wild Honey," "Belle of Alaska," "Quicksands," "I am the Law," "Flesh and Blood," "The Spider and the Rose," "Good Men and True," "The Power of Love," "The Spoilers," "Wanderer of the Wasteland," "The Fighting Coward," "Compromised." Ht. 6, 1; wt. 216; dark hair and eyes.

Beery, Wallace, actor—b. and educ., Kansas City, Mo.; stage career, 10 yrs., with H. W. Irving; screen career, "Victory" "The Last of the Mohicans," "The Rosary," "The Unpardonable Sin," "The Flame of Life," "Hurricane's Gal," "Behind the Door," "The Four Horsemen," Principal, "The Man From Hell's River," "Trouble," "The Sage Brush Trail," "Robin Hood," "The Spanish Dancer," "Only a Shop Girl," "Storm Swept," "Patsy," "I am the Law," "The white Tiger," "Ashes of Vengance," "Sea Hawk." Ht.6; wt. 200; dark hair, brown eyes.

Beetson, Fred W., secretary—Motion Picture Producers' Association.

Bellamy, Madge, actress—b. Hillsboro, Texas. Pictures include "Lost," "Hottentot," Rose of Napoli," etc.

Belmore, Lionel, actor—b. Wimbledon, Surrey, Eng.; educ., Bedford College, Eng.; legitimate stage experience: screen career, "Oliver Twist," "Within the Law," "Peg-O-My Heart," "Kindred of the Dust," "Enter Madame," "The World's Champion," "Jazzmania." "Kentucky Derby," "Out of the Silent North," "The Galloping Kid," "Boy of Flanders," "Red Lights," "Lady of Quality," "The Sea Hawk," "The Man Who Fights Alone," Ht. 5, 11; wt. 225; gray curly hair, hazel eyes.

Bennett, Enid, actress—b. York, W. Australia; educ. Perth, W. Australia: stage career in America and abroad; screen career, "Bootlegger's Daughter," "Your Friend and Mine," "Strangers of the Night," "Courtship of Miles Standish," "Robin Hood," "The Red Lily," "Captain Applejack," "The Bad Man," and many others. Ht. 5, 3; wt. 110; golden brown hair, hazel eyes.

Beranger, Clara, writer—b. Baltimore, Md. educ. Goucher College, early career, magazine and newspaper work; screen career, began writing as a free lance for Edison.

Bern, Paul, actor, director, writer—Now with Paramount.

Bernheim, Julius—Business Manager, Universal Pictures.

Blue, Monte, actor—b. 1890, Indianapolis, Ind.; educ. Purdue University; screen career, "Brass," "Broadway Rose," "Main Street," "Peacock Alley," "Orphans of the Storm," "Tents of Allah," "The Man Behind," "Marriage Circle." Ht. 6, 3; wt. 156; brown hair, brown eyes.

Boardman, Eleanor, actress—b. Philladelphia; educ. Phil. school of applied Arts; screen career, "Souls for Sale," "Gimme," "Stranger's Banquet," "Three Wise Fools," "Day of Faith." Ht. 5, 6; wt. 120; light brown hair, green eyes.

Bonomo, Joe, actor—b. Dec. 25, 1902, at Coney Island, N. Y.; graduated public school and high school; attended college 2 years; played in "White Faith" and "Light in Dark," "Pearl of Paradise," "Iron Man," "Wolves of the North," "Excitement," "Light That Failed" and "The College Cowboy."

Bosworth, Hobart, actor—b. Marietta, Ohio; previous career, sailor, fighter and wrestler, odd jobs San Francisco, screen career in Hollywood: "Sea Wolf," "Odyssey of the North," "Burning Daylight," "Behind the Door," "Below the Surface," "Joan the Woman," "Rupert of Hentzau," "Eternal Three," "Vanity Fair," "Palace of the King," "Nellie the Beautiful Cloak Model," and many others. Ht. 6, 1; wt. 200; gray hair, blue eyes.

Boteler, Wade, actor—b. Santa Ana, Cal.; educ. Los Angeles, Cal.; stock experience; screen career, "The Daughter of Mother McGuire," "Alias the Night Wind," "Going Up," "The Ghost Patrol," "Ridin' Wild," "While Satan Sleeps," "Deserted at the Altar." Ht. 6; wt. 185; red hair, blue eyes.

Bow, Clara, actress— "Black Oxen," "May Time," "Wine," "Poisoned Paradise."

Bowers, John, actor—b. Indiana; late pictures, "Lorna Doone," "Quincy Adams Sawyer," "Richard the Lionhearted," "When a Man's a Man," and many others.

Boyle, Jack, writer—Boston Blackie stories.

Brabin, Charles, director—b. Liverpool, England. Many pictures, including "Driven," "Six Days," "Name the Man."

Bracy, Sidney, actor—b. Melbourne, Australia, 1882; educ., Melbourne Univ.; stage career, with late J. C. Williamson in Australia; screen career, "The Social Buccaneer," "The Dictator," "Nobody's Bride," "Is Matrimony a Failure," Ht. 5, 9; wt. 138; brown hair, dark brown eyes.

Breamer, Sylvia, actress—b. Sydney, Australia; educ., there; stage career, 5 yrs.; screen career, "The

Common Cause," "Missing," "The Devil," "A House Divided," "Girl of the Golden West," "Lord of Thundergate," "Flaming Youth," "Her Temporary Husband," "Bavu," "The Man Unconquerable." Ht. 5, 5; wt. 128; brown hair, brown eyes.

Brenon, Herbert, director—b. Dub'in, Ireland; extensive stage and motion picture career. A few of his pictures are "The Sign on the Door," "Rustle of Silk," "Spanish Dancer," and many others.

Brierley, Thomas, technical director—Christie Film Company.

Brodin, Norbert, cameraman—Among the pictures he has photographed are "Man From Lost River," "The Voice From the Minaret," "Blind Husbands," "Brass."

Brown, Clarence, director—b. Knoxville, Tenn.; educ., University of Tennessee; early career, automobile business.

Buchowetzki, Dimitri, director—Directed "Men," with Pola Negri, for Paramount.

Buckland, Wilfred supervising artist—William de Mille-Paramount productions; b. New York, 1876; educ., public and private schools, Stevens Institute, electrical engineering, Columbia university, architecture. Actor with Augustin Daly Co., Daniel Frohman Co.; actor and art director, Charles Frohman Co.

Burns, Neal, actor—b. Bristol, Pa. "Rambling Romeo," "Any Old Port," "Ocean Swells," "Be Yourself," "No Parking."

Busch, Mae, actress—b. Melbourne Australia. Pictures include "Souls for Sale," "Foolish Wives," "Brothers Under the Skin," "The Christian."

Butler, Frank, actor—Now making Spat Family Comedies, Hal Roach Studio, Culver City, Cal.

Calhoun, Alice, actress—Pictures include "R. S. V. P.," "The Cub Reporter."

Carew, Ora, actress—b. Salt Lake City, Utah; educ. there, screen career "Go West, Young Man," "Too Many Millions," "Loot," "Under Suspicion," "The Peddler of Lies," "Little Fool," "Ladyfingers," "Sherlock Brown," "Voice in the Dark," "Smiles Are Trumps," "Girl From Rocky Point," "Beyond the Cross Roads," and "Smudge." Ht. 5, 3; wt. 120; dark brown hair, brown eyes.

Carewe, Edwin, producer—b. Gainesville, Texas. Productions include "Mighty Lak a Rose," "The Bad Man," "A Son of Sahara."

Carpenter, Grant, writer—b. in California. Novel and play writing; screen career, "Sixty Cents an Hour," "Brothers Under the Skin," "The Pride of Palomar," etc

Carr, Alexander, actor—b. Russia; professional career includes circus, minstrels, grand opera, comic operas, vaudeville, stage and screen. Starred in vaudeville with "An April Shower" and "Toplitzky." Since 1913 co-starred with late Barney Bernard in series of "Potash and Perlmutter" plays.

Carr, Mary, actress—Screen career, "Over the Hill," "Thunderclap," "Silver Wings," "The Custard Cup," "You Are Guilty," and many others.

Cautiero, Robert, actor—b. Rome, Italy. See article "The Quickest Way of Securing Employment in Pictures."

Chadwick, Helene, actress—b. Chadwick, N. Y.; educ. there; screen career, "Long Arm of Manister," "The Cup of Fury," "Heartsease," "The Sin Flood," "Dangerous Curve Ahead," "From the Ground Up," "The Glorious Fool," "Yellow Men and Gold," "The Dust Flower," "Brothers Under the Skin," "Gimme," "An Adventure in Hearts," "Girls," "Godless Men," "Quicksands. Ht. 5, 7; wt. 130; light hair, brown eyes, light complexion.

Chaffin, Ethel—Head of costume and wardrobe department, Paramount West Coast studio.

Chaney, Lon, actor—b. and educ., Colorado Springs, Colo. Stage career, directed and produced "Pop." Screen career, "Fires of Rebellion," Law," "The Shock," "The Trap," "False Faces," "Treasure Island," "The Miracle Man," "Victory," "Bits of Life," "Oliver Twist," "The Light in the Dark," "Nomads of the North," "Quincy Adams Sawyer," "All the Brothers Were Valiant," "Flesh and Blood," "Shadows," "While Paris Sleeps," "For Those We Love," "The Penalty," "Ace of Hearts," "The Night Rose," "Voices of the City," "The Blind Bargain," "The Hunchback of Notre Dame."

Chaplin, Spencer Charles, actor, also producing director—b. Paris, 1889; stage career, in London theatres, "Rags and Riches," Billy in "Sherlock Holmes," came to America with "Night in an English Music Hall"; Lone Star-Mutual. Ht. 5, 4; wt. 125; brown hair, blue eyes.

Chaplin, Sydney, actor also director—b. Cape Town, South Africa; educ., London; stage career, with Charles Frohman, Fred Karno, "A Night in an English Music Hall"; screen career. "Submarine Pirate" and others for Keystone.

Christie, Al, producer, supervisant director—b. London, Canada; educ., N. Y.; early career, with Liebler & Co., in productions starring Wilton Lackaye, May Irwin, Wm. C. Hodge and others; screen career, produced Nestor Comedies. producer of more than 800 comedies; 1916 organized Christie Film Co.

Christie, Charles H., vice president and general manager of Christie Film Co.—b. London, Ontario, Can.

Clifford, Ruth, actress—b. Pawtuckett, R. I.; educ., St. Mary's Seminary, Bayview, R. I.; screen career, "Mothers-in-Law," "Daughters of the Rich." "Life of Abraham Lincoln," "Ponjola," "Truxton King," "Face on Barroom Floor," "Butterfly." Ht. 5, 4½; wt. 124; blonde hair, blue eyes.

Cody, Lew, actor—b. Maine. Pictures include "Souls for Sale," "Rupert of Hentzau," "Sign on the Door."

Compson, Betty, actress—b. Park City, Utah; Christie Comedies "The White Flower," "Woman With Four Faces," "Woman to Woman."

Connelly, Edward, actor—b. N. Y. C.; stage career, 5 yrs., "Shore Acres," with Fritzi Scheff in "Babette," "Higgledy-Piggledy"; screen career, "Fall of the Romanoffs," "Rasputin," "Scaramouche," "Conflict," etc.

Coogan, Jackie, actor—b. Los Angeles, Calif., Oct. 26, 1914; educ. private tutors; stage career, made first appearance at age of 16 months; screen career, attracted Charles Chaplin for title role of "The Kid"; "Toby Tyler," "Long Live the King."

Coogan, Jack, Sr., producer—b. and educated in Syracuse, N. Y.; vaud. and legitimate stage experience.

Cook, Clyde, actor—b. Brockwayville, Pa.; screen career, "The Show-Down," "Southern Justice," "The Greater Law," "Up or Down," "Soldiers of Fortune," "The Toreador," "The Chauffeur," "The Eskimo," "Lazy Bones," "The Artist."

Cooper, Rosemary, actress—b. Lewiston, Idaho; educ., Kentucky; stage experience in "If I Were Twenty-one," for 2 years; screen career, "Mary of the Movies," "Alimony." Ht. 5, 4; wt. 125; brown hair and brown eyes. Latest pictures "The Spirit of the U. S. A.," "The Country Doctor."

Cortez, Ricardo, actor—b. Alsace-Lorraine, France; educ. N. Y. C.; stage career, 2 yrs. stock; screen career, "Sixty Cents an Hour," "Children of Jazz," "Hollywood," "The Gentleman from America," "Society Scandal," "The Bedroom Window," "Feet of Clay." Ht. 6, 1; wt. 175; black hair, brown eyes.

Cowan, Sada, writer—b. Boston, Mass.; educ., Europe; musician, playwright, scenarist; screen experience, original stories and continuity.

Crizer, T. J.—Production manager and editor, Hal E. Roach Studio.

Currier, Frank, actor—Extensive stage and screen career; late picture, "Sea Hawk."

Cruze, James, director—b. Ogden, Utah, 1884; educ., there; stage career, medicine shows, touring country. Screen career, "Under the Top," Johnny Get Your Gun," "Always Audacious," "The Charm School," "Dollar a Year Man," "One Glorious Day," "Is Matrimony a Failure," "The Dictator," "The Old Homestead," "Thirty Days," "The Covered Wagon," "Hollywood," "Ruggles of Red Gap."

Dana, Viola, actress—b. Brooklyn, 1898; educ., New York; stage career, 11 yrs., appeared in "Rip Van Winkle," "The Littlest Rebel," "The Poor Little Rich Girl"; screen career, "Stoning," "Blackmail," "A Crinoline Romance," "Rouged Lips," "Love in the Dark," "They Like 'Em Rough," "Noise in Newboro," "Glass Houses," "Seeing Is Believing," "The Five Dollar Baby."

Daniels, Bebe, actress—b. Dallas, Tex.; educ. convent and private tutors; stage experience, child star at 4; starred in "Prince Chap"; screen experience, Selig, Vitagraph, NYMP.

Darmond, Grace, actress—b. Toronto, Can.; educ. there; stage experience, stock; screen experience, 5 yrs., "The Song of Life," "A Midnight Guest," "Daytime Wives," "The Man from Ten Strike City," "A Dangerous Adventure," "Alimony."

Datig, F. A., casting director—Universal.

Davies, Marion, actress—b. Brooklyn, N. Y. See article, "My Most Interesting Experience in Making Pictures."

Dean, Dinky, child actor—"A Dog's Life" with Charles Chaplin; now starring in his own production.

Dean, Priscilla, actress—b. N. Y. C.; educ. private tutors; screen career, "Conflict," "Wild Honey," "Under Two Flags," "The Flame of Life," "Drifting," "Reputation," "White Tiger."

De Grasse, Sam, actor—b. Bathurst, New Brunswick; screen career, "Birth of a Nation," "Intolerance," "Robin Hood," "King Tut," "The Spoilers," "Courtship of Miles Standish." Ht. 5, 10½; wt. 150; black hair, brown eyes.

Del Ruth, Hampton, director—b. Venice Italy, 1888; educ. Oxford Univ., England; screen career, "The Passerby," "Old Black Joe," "Count of Monte Cristo," "The Lighted Way," "Love Tales of Hoffman," "The Invisible Fear," "The Marriage Chance."

De Mille, Cecil B., director and producer — Director - general, Famous Players-Lasky Corp.; b. Asheville, Mass.; educ. Mil. Schl. and Amer. Acad. Dram. Arts, N. Y. C.

De Mille, William C., director, author —b. Washington, N. C., 1878; educ. Columbia Univ.; author of "Strongheart," "The Warrens of Virginia," and "The Woman"; screen career, "The Tree of Knowledge," "The Prince Chap," "Conrad in Quest of Youth," "Midsummer Madness," "What Every Woman Knows," "The Lost Romance," "After the Show," "Bought and Paid For," "Nice People," "Clarence," "The World's Applause," "The Marriage Maker," "Grumpy," "Don't Call It Love," "Icebound," "The Bedroom Window," "Spring Cleaning."

Dempsey, Jack, world's heavyweight champion—Now making pictures with Universal.

Denny, Reginald, actor—b. England; screen career, "A Dark Lantern," "39 East," "The Price of Possession," "Paying the Piper," "Footlights," "The Iron Trail," "Tropical Love," "Sherlock Holmes," "Never Let Go," "The Kentucky Derby," "The Abysmal Brute," "Leather Pushers" series.

De Roche, Charles, actor—b. France. Screen career in France and America came to United States in 1922. "The Spanish Jade," "Law of the Lawless," "The Cheat," "The Marriage Maker," "The Ten Commandments," "Shadows of Paris," "The White Moth," "Love and Glory."

Desmond, William, actor—b. Dublin, Ireland; stock experience at Burbank Theatre, Los Angeles; starred in "Quo Vadis," "Bird of Paradise," "Phantom Fortune." Ht. 5, 11½; wt. 170; black hair, blue eyes.

Devore, Dorothy, actress—b. Fort Worth; educ. there and Los Angeles; stage exper., 1 season vaud.; screen career, "Saving Sister Susie," "One Stormy Night," "Let 'Er Run," "Chop Suey," "Babies Welcome," "Hazel From Hollywood," "Winter Has Come." Ht. 5, 2; wt. 115; brown hair and eyes.

Dix, Beulah Marie, scenario writer—Paramount Studios.

Dix, Richard, actor—b. St. Paul, Minn. Pictures include "Souls for Sale," "To the Last Man," "The Christian" and many others.

Dodd, Neal, Episcopal minister, Hollywood, California.

Dougherty, Jack, actor—Pictures include "Second Hand Rose," "Money, Money, Money."

Dunbar, David, actor and director—b. Australia; extensive Europ'n screen career; Pathe; serials.

Duncan, Lee, director—Owner of famous Police dog, Rintintin.

Duncan, William, actor, director, producer—b. Scotland; extensive stage and screen career; now with Universal directing serials, the latest of which is "The Iron Trail" and "Wolves of the Night."

Dunn, Winifred, writer—b. Rochester, N. Y.,; educ. private tutors and St. Xavier's Academy, Chicago; screen experience 12 years, "Glory of Clementina," "Silent Years," "Two Kinds of Women," "Your Friend and Mine," "Eagle's Feather," "Held to Answer," "Little Eva Ascends." Edited and titled "Quincy Adams Sawyer," "The Eagle's Feather," "The Man Whom Life Passed By," "Along Came Ruth," "The Shooting of Dan McGrew."

De Ruelle, Emile, casting director—b. St. Louis, Mo., Dec. 25, 1885; finished educ. 1903 and moved to New York; entered motion pictures 1915 as assistant director; also produced several short subjects; entered employ of Thos. H. Ince as casting director Feb. 8, 1924.

Edlin, "Ted", actor—b. San Francisco, Calif, Oct. 3, 1896; educ. Univ. of Calif.; song writer at 16; wrote "That Lovable Rag," "My Dear Girl" and many monologues and sketches; in stock at the Alcazar and with Del St. Lawrence in San Francisco; played juvenile leads in four 2-reel pictures in 1915 at San Mateo, Calif. with the Liberty Film Co., the first motion picture company in that county; screen credits in 1915 were "Love Finds a Way" and "The Peacemaker."

Edwards. Snitz, actor—Screen career, "No Woman Knows," "Human Hearts," "Red Hot Romance," "Ladies Must Live," "The Ghost Breaker," "The Gray Dawn," "A Ladies' Man," "Love Is an Awful Thing," "From Rags to Riches," "Souls for Sale," "June Madness," "Rosita," "Thief of Bagdad."

Fairbanks, Douglas, actor—b. Denver, 1883; educ. Mil. Acad., Colorado schl. of Mines, Harvard; screen experience, "The Americano," "In-Again, Out Again," "Wild and Woolly," "Mr. Fix-it," "Arizona," "When the Clouds Roll By," "The Mollycoddle," "Mark of Zoro," "The "Nut," "Three Musketeers," "Robin Hood," "Thief of Bagdad."

Fairfax, Marion, writer—b. Richmond, Va.; educ. Emerson Coll., Boston; private tutors; screen career, "Lying First," "Sherlock Holmes," "Fools First," "Snow Shoe Trail."

Farina, child actor—Now with "Our Gang" Comedies.

Farley, James, actor—b. Waldron, Ark., 1882; educ. Univ. Mo.; screen career, "Bar Nothing," "Bucking the Line," "The Devil Within," "Four Horsemen of the Apocalypse," "Travelin' On," "Boy Crazy," "My Irish Rose," "The Little Wild Cat," "When Danger Smiles." Ht. 5, 11; wt. 165; brown eyes and hair.

Farnum, Dorothy, scenarist—b. N. Y. C.; educ. French convent. "Tess of the Durbervilles," adapted "Beau Brummel," "Babbitt," "Being Respectable." Ht. 5, 4; wt. 125; red hair, brown eyes.

Farnum, William, actor—b. Boston, 186; educ. Bucksport, Mass.; stage plays: "Virginius, "Spartacus," "Ingomar," "Romeo and Juliet," "Julius Caesar," "Merchant of Venice," "Othello," "As You Like It." Screen plays, "The Spoilers," "Sign of the Cross," "The Nigger," "The Bondsman," "Riders of the Purple Sage," "When a Man Sees Red," "Tale of Two Cities," "Les Miserables," "If I Were King," "The Last of the Duanes," "Samson," "A Stage Romance," "The Man Who Fights Alone."

Fawcett, George, actor—b. Virginia; educ. Univ of Va.; stage career, extensive experience in U. S. and Eng. Screen career, "Nobody," "Polly of the Follies," "Lessons in Love," "Sentimental Tommy," "Forever," "Hush Money," "Manslaughter," "The Old Homestead," "Ebb Tide," "Drums of Fate," "Java Head," "Mr. Billings Spends His Dime," "Moon Gold," "Burn 'Em Up Barnes," "Way of a Maid," "Chivalrous Charlie," "John Smith," "Beyond the Rainbow," "Silas Marner," "Destiny's Isle," "Just Like a Woman," "Only 38," "Code of the Sea," "The Bedroom Window," "West of the Water Tower."

Faye, Julia, actress—b. Richmond, Va. Now with Famous Players-Lasky.

Fazenda, Louise, actress—b. Lafayette, Ind., 1895; educ. St. Mary's Convent and L. A. High School, Los Angeles; screen career, "Main Street," "Beautiful and Damned," "Quincy Adams Sawyer," "The Fog," "Being Respectable," "Galloping Fish." Ht. 5, 5; wt. 130; light brown hair, hazel eyes.

Fellowes, Rockcliffe, actor—b. Ottawa, Lennoxville; screen career, "The Easiest Way," "Cup of Fury," "Bits of Life," "Island Wives," "Stranger's Banquet," "Flapper Wives," "Boy of Mine," "Penrod and Sam," "Signal Tower." Ht. 5, 11; wt. 175.

Ferguson, Helen, actress—b. Decatur, Ill.; educ. Chicago-Gaudy School, Academy of Fine Arts; screen experience, "Hungry Hearts," "Unknown Purple." Ht. 5, 3; wt. 123; brown hair, brown eyes.

Finlayson, James H., actor—b. Scotland; screen career, "A Small Town Idol," "One Horse Town," "Crossroads of New York," "Ma and Pa."

Fitzmaurice, Geo., director—b. France; screen career, "Stop Thief," "Comgale," "Right to Love," "Idols of Clay," "Paying the Piper," "Experience," "Forever," "Three Live Ghosts," "Man From Home," "To Have and to Hold," "Kick In," "Bella Donna."

Fleming, Victor, director—b. Los Angeles. Pictures include "Law of the Lawless," "Anna Ascends," "Code of the Sea."

Forman, Tom, director—b. Texas. Pictures include "The Virginian," "April Showers," "Broken Wing."

Foote, Courtenay, actor—b. Yorkshire, Eng.; educ. Oxford; early career, studied civil engineering; screen career, "The Passion Flower," "Fascination."

Francisco, Betty, actress—b. and educ. Little Rock Ark.; screen experience, "Poor Men's Wives, "The Crinoline Romance," "The Love Piker," "Ashes of Vengeance," "A Noise in Newboro," "Across the Continent," "While Satan Sleeps." Ht. 5, 4½; wt. 115; blonde hair, hazel eyes.

Freulich, Jack, director of still photography—Universal City.

Gade Sven, director—b. Denmark.

Gannon, Pat, still cameraman.

Gaudio, Tony, cinematographer—b. Italy. Pictures photographed include "Ashes of Vengeance," "Within the Law," "East Is West."

Gerson, Paul, actor, director, producer. Founder Paul Gerson Picture Corporation. Founder and Head of the Paul Gerson Training Schools of Hollywood.

Gravina, Ceasare, actor—Universal "Foolish Wives," "Merry-Go-Round," "God's Country and the Law," "Daddy," "Circus Days," "Butterfly," "The Rose of Napoli."

Griffith, Corrine, actress—b. Texarkana, Texas. Pictures include "The Common Law," "Lillies of the Field," "Black Oxen."

Geraghty, Carmelita, actress—b. Rushville, Ind.; educ. N. Y. C; screen career, "The Eternal Three," Daughters of Mother McGuire," "Rosita," Jack Dempsey Series. Ht. 5, 3½; wt. 120; brown hair brown eyes.

Gibson, Hoot, actor—b. Tekamah, Nebr., 1892; early career, cowboy, with Bud Atkinson's circus to Australia; screen career, since 1911, "Hazards of Helen," "Action," "Red Courage," "Sure Fire," "Should Husbands Mind Babies," "The Fire Eater," "Headin' West," "The Bear Cat," "Step On It," "Trimmed," "The Loaded Door," "The Galloping Kid," "The Lone Hand," "Ridin' Wild," "Kindled Courage," "The "Gentleman from America," "Single Handed," "Dead Game," "The Cactus Kid." Ht. 5, 10; wt. 160; light hair and blue eyes.

Guerin, Bruce, child actor—b. Los Angeles. Pictures include "Brass," "Drifting."

Gilbert, John, actor—b. Logan, Utah, 1895; educ. Hitchcock Mil. Acad., screen career, "Heart of the Hills," "Ladies Must Live," "White Heather," "The White Circle," "Servant in the House," "Glean o' Dawn," "Monte Cristo," "Arabian Love," "The Yellow Stain," "Honor First," "Calvert's Valley," "The Love Chamber," "A California Romance," "Truxton King," "Madness of Youth," "While Paris Sleeps." Now under contract to Metro-Goldwyn-Mayer.

Glyn, Elinor, writer—b. England; educ. there and Paris; author of "Three Weeks."

Goodwin, Harold, actor—b. Peoria, Ill., Dec. 1, 1902; educ. there; began picture career at the age of 12; screen career, "Suds," "The Road Demon," "Oliver Twist, Jr." "The Rosary," "Man to Man," "Tracked to Earth," "The Bear Cat," The "Flirt," "Kissed," "Kindled Courage," "Seeing's Believing," "The Bootlegger's Daughter," "Alice Adams," "Fools First," "The Wanters," "Gentle Julia," "Arizona Express," "The Strange Woman."

Gordon, Huntley, actor—b. Montreal, Can.; educ. Banister Court School, England; screen career, "The Famous Mrs. Fair," "Fatal Millions," "Your Friend and Mine," "Chastity," "Blue Beard's Eighth Wife," "Three Weeks," "True as Steel," "Wine."

Gowland, Gibson, actor—b. England; "Greed," "Ladies Must Live," "The Right of Way," "White Heather," "Blind Husbands," "The Harbor Lights," "Shifting Sands," "The Hawk." Ht. 6; wt. 196; brown curly hair, dark blue eyes.

Graham, Garrett, director of publicity —Hal Roach Studio.

Hansen, Juanita, actress—b. Des Moines, Iowa; extensive screen career. Ht. 5 ft.; wt.115; blonde hair, blue eyes.

Harlan, Kenneth, actor—b. N. Y. C., 1895; educ. N. Y. C.; stage career, lead with Gertrude Hoffman; played in "The Fortune Hunter," "The Country Boy"; screen career, "The Whim," "Love, Honor and Obey," "The Bossmore Case," "Dangerous Business," "Mamma's Affair," "Lessons in Love," "Beauty and Brains," "The Beautiful and Damned," "The Girl Who Came Back," "The Broken Wing," "The Virginian," "Butterfly." Ht. 6; wt. 180; brown hair, dark eyes.

Harris, Fred W., location director, Famous Players-Lasky Corporation—b. Cherokee, Iowa, 1888; educ. public and high schools; graduate Iowa State College in mechanical engineering; Paramount for last ten years.

Hart, William S., actor—b. Newburgh, N. Y.; stage career, debut at 19; screen career, "The Tiger Man," "Shark Monroe," "Branding Broadway," "The Poppy Girl's Husband," "Wagon Tracks," "John Petticoats," "Sand," "The Toll Gate," "The Cradle of Courage," "O'Malley of the Mounted," "The Testing Block," "The Whistle," "White Oak," "Travelin' On," "Three Word Brand," "Wild Bill Hickok" Ht. 6, 1; wt. 190; brown hair, blue eyes.

Hawley, Wanda, actress—b. Scranton, Pa.; educ. Seattle, Wash., and N. Y.; screen career, "Old Wives for New," "For Better, For Worse," "Her Face Value," "Her Sturdy Oak," "The Love Charm," "Too Much Wife," "Bobbed Hair," "The Affairs of Anatol," "The Truthful Liar," "The Woman Who Walked Alone," "Burning Sands," "The Young Raja," "Thirty Days," "Nobody's Money," "Brass Commandments," "The Man from Brodney's," "Bread," "The Great Chicago Fire." Ht. 5, 3; wt. 110; blond hair, grayish-blue eyes.

Hershot, Jean, actor and director—b. Copenhagen, Denmark; educ. Copenhagen; stage career, 12 yrs in Denmark, Sweden and Norway; screen career, "Tess of the Storm Coun-

try," "Four Horsemen of the Apocalypse," "Jazzmania," "Greed," "Red Lights," "Stranger's Banquet," "Free Love." Ht. 5, 11; wt. 190; brown hair, blue eyes.

Hesser, Edwin Bower—Photographer to the motion picture profession and before the war a student of art, including painting and sculpture.

Higgin, Howard, writer—b. Denver, Colo.; educ. Pratt Institute, Brooklyn, N. Y., and University of Washington, Seattle; interior decorator; screen career, production manager for C. B. De Mille, Marshall Neilan, King Vidor, Fred Niblo.

Hines, Johnny (Torchy), actor—b. Golden, Colo., July 25, 1895; educ. Pittsburgh and C. C. of N. Y.; 8 yrs. on stage; screen career, "Miss Petticoats," "Tillie Wakes Up," "Alias Jimmy Valentine," "A Scrap of Paper," "Neighbors," "The Little Intruder," "Hearts of Gold," "Three Green Eyes," "Eastward Ho!," "Sure Fire Flint," "Burn 'Em Up Barnes," "Luck," "Little Johnny Jones," "Conductor 1492." Ht. 5, 9; wt. 150; dark hair, brown eyes.

Holland, Cecil, make-up expert, actor—b. Gravesend, Kent, England; stage career, 5 yrs. legitimate stock and rep.; screen career, "The Great Impersonation,," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Burning Sands," "Penrod," "Bishop of Ozarks," "Love and Glory," "Rendezvous."

Holland, Harold, actor—b. Gravesend, Kent, England; educ. Margate College, Eng.; stage career, 8 yrs. exp.; screen career, 9 yrs., "The Raiders," "Black Roses," "Come on Over," "Skin Deep." Ht. 5, 11; wt. 200; brown hair and eyes.

Horne, James—b. San Francisco; educ. there; stock at Alcazar Theatre, 10 yrs.; screen career since 1912; late pictures, "The Hottentot," "Alimony," "The Man of Action," "The Sunshine Trail," "Blow Your Own Horn."

Holt, Jack, actor—b. Winchester, Va.; educ. V. M. I.; stage exper., 4 seasons stk.; screen career, Universal, Select. Paramount. Ht. 6; wt. 173; dark brown hair and eyes.

Hoxie, Jack, actor—b. Oklahoma; early career, raised on cattle ranch, was cowboy, won several championships as trick and fancy rider of horses; screen career, "Thunderbolt Jack," "Man from Nowhere," "Dead or Alive," "Cyclone Bliss," "Barbed Wire," "Riders of the Law'," "Gallopin' Through," "The Forbidden Trails," "Don Quickshot of the Rio Grande," "The Man in the Raw." Ht. 6; wt. 198; brown hair, blue eyes.

Hughes, Diana, actress—b. Logan, Utah; educ. in Utah; 3 yrs. vaudevi'e; screen career, "Souls for Sale," "Broadway Gold," "Ponjola," "Burning Words," "Ashes of Vengance," "Phantom Fortune," "Rouged Lips," "Flaming Youth," "The New Mailman."

Hughes, Laurence—b. and educ. Melbourne, Australia; extensive stage and screen career. Author "The Truth About the Movies."

Hughes, Rupert, writer and director—Also scenario writer. b. Lancaster, Mo.; educ. Adelbert College, Western Reserve Univ., M. A. Yale; stage career, author of plays, also continuity writer.

Iribe, Paul, art director for Wm. De Mille, Paramount West Coast Studios.

Ince, Thos. H., producing director—b. Newport R. I. 1882; appointed director general NYMP 1909; director general and one of the three vice-presidents in charge of manufacturing triangle.

Ingram, Rex, director—b. Dublin, Ireland, 1892; educ. St. Columbia's Col., Dublin, and Yale; studied sculpture under Lawrie; stage career, pantomime abroad; screen career, Edison and Vitagraph, scenarist of Fox Productions.

Johnson, Adrian, writer—b. Knoxville, college, Belmont, N. C.; screen career, "Royal Romance," "Heart and Soul," "Every Girl's Dream," "Camille," "Cleopatra," "DuBarry," "Romeo and Juliet," "Under the Yoke," "Salome," "The Firebrand," "Her Greatest Love," "The Darling of Paris," "Miracle of Love."

Johnson, Edith, actress—b. Rochester, N. Y., 1895; educ. Vassar College,; screen career, "Smashing Barriers," "Steelheart," "Where Men Are Men," "No Defense," "The Silent Vow," "The Fighting Guide," of the Night." Ht. 5, 4; wt. 135; light hair, brown eyes.

Johnson, Emroy, director—b. San Francisco. Pictures directed are "The Mail Man," "Third Alarm," "Name the Law," "Westbound Limited."

Johnston, Julanne, actress—b. Indianapolis; educ. there; stage career, solo dancer with Ruth St. Denis, Keith and Pantages circuits; screen career, "Sitting on the World," "Seeing It Thru," "Better Times," "Miss Hobbs," "Youth," "Thief of Bagdad." Ht. 5, 6; wt. 120; brown hair, gray eyes.

Johnston, LeRoy, director of publicity—Frank Lloyd Production.

Jones, Charles Buck, actor—b. Vincennes, Ind.; educ. Indianapolis; screen career, "Riders of the Purple Sage," "One Man Trail," "To a Finish," "Bar Nothing," "Riding With Death," "Pardon My Nerve," "Western Speed," "Rough Shod," "The Fast Mail," "Trooper O'Neil," "West of Chicago," "Bells of San Juan," "Boss of Camp 4," "The Footlight Ranger." Ht. 5, 11¾; wt. 173; brown hair, gray eyes.

Joy, Leatrice, actress—b. New Orleans, La. Pictures include "Manslaughter," "The Ten Command ments."

Julian, Rupert, director—b. New Zealand. Pictures include "Love and Glory," "Merry Go Round."

Keaton, Buster, actor—b. Kansas; stage career, vaud., 16 yrs. with "The Three Keatons"; screen career, "The Butcher Boy," "A Reckless Romeo," "Rough House," "His Wedding Night," "Fatty at Coney Island," "A Country Hero," "The Bell Boy," "Moonshine," "Good Night Nurse," "One Week," "The Sign," "The Goat." Ht. 5, 6; wt. 140; dark complexion, black hair, brown eyes.

Kellerman, Annette, actress, dancer, swimmer, etc.—b. Australia.

Kenyon, Albert G., author, director—b. San Francisco, 1884; educ. Univ. Cal.; stage exper., actor with Margaret Illington, Sidney Drew, produced own vaud. sketches; screen career, "The Girl With Green Eyes," "Bogus Jimmie," "Bird of Prey," "The Crucible," "The Spenders," "Bavu," "The Monters," "The Country Doctor."

Kenyon, Chas., author—b. San Francisco, 1890; grad. Stanford Univ. and Univ of Calif.; stage career, playwright and author.

Key, Kathleen, actress—"Where is my Wandering Boy Tonight," "Beautiful and Damned."

Kerry, Norman, actor—b. N. Y.; educ. St. John's Military Acad., Annapolis, Md.; screen career, "Up the Road With Sally," "Good Night, Paul," "Soldiers of Fortune," "The Splendid Hazard," "Passion's Playground," "Get-Rich-Quick Wallingford," "Three Live Ghosts," "Find the Woman," "The Man From Home," "Till We Meet Again," "Brothers Under the Skin," "Merry-Go-Round," "The Hunchback of Notre Dame," "The Acquittal," "Butterfly."

Kirkwood, James, actor and director—b. Grand Rapids Mich. Pictures include "Pink Gods," "Ponjola," "Wandering Husbands."

Kosloff, Theodore, actor—b. and educ. Moscow, Russia; screen career, "Children of Jazz," "Law of the Lawless," "Adam's Rib," "To Have and to Hold," "The Lane that Has No Turning," "A Fool's Paradise," "Forbidden Fruit."

Lacy, Andre, actor.

Laemmle, Carl, producer, Universal Pictures.

Laemmle, Edward, director—b. Chicago, Ill., 1889; educ. Armour Inst. of Technology; screen career, "Winners of the West," "Fair Fighting," "Top o' the Morning," "In the Days of Buffalo Bill," "The Oregon Trail," "The Victor," "The Rose of Napoli."

LaMarr, Barbara, actress—b. Richmond, Va. Pictures include "Strangers of the Night," "Shooting of Dan McGrew," "White Moth."

Lancaster, John—Artists' Booking Exchange, Hollywood, Calif.

Landy, George, director of publicity—b. N. Y. C.; educ. Col. of the City of N. Y., Columbia Univ.; magazine writer and editorial experience; film career, director exploitation Select Pictures Corp., publicity director Richard Walton Tully Prods., western publicity First Nat'l Pictures, Jackie Coogan Prods.; now conducting independent publicity organization in Hollywood.

La Plante, Laura, actress—b. St. Louis, Mo., Nov. 1, 1904; educ. Los Angeles; screen experience, 3 yrs., "Old Swimmin' Hole," "The Wall Flower," "Dead Game," "Perils of Yukon," "Shell Shocked," "Around the World in 18 Days," Butterfly." Ht. 5, 2; wt. 112 brown hair, gray eyes.

La Rocque, Rod, actor—b. Chicago, Ill.; educ. Nebraska; stage career, "Nice People," "Anna Ascends," "Thy Name is Woman," screen career, "Life," "Playing the Piper," "What's Wrong with the Women," "Notoriety," "The Challenge," "Slim Shoulders," "Jazzmania," "The Ten Commandments," "Code of the Sea," "The French Doll," "Society Scandal," "Triumph," "Feet of Clay." Ht. 6, 3; wt. 181; black hair, brown eyes.

La Rue, Fontaine, actress—Educ. N. Y. Schl. of Dramatic Art; stage career, professional toe and Oriental dancer, stk., Chicago 2 yrs.; screen career, "Beyond," "The Great Impersonation," "Exit the Vamp," "The Bear Cat," "The Love Letter," "The Blind Bargain." Ht. 5, 5; wt. 130; light brown hair, dark eyes.

Lasky, Jesse, producer—Paramount-Lasky Corporation.

Lawrence, Florence, editor music and drama, Los Angeles Examiner.

Lawrence, Frank, Film Editor Universal.

Lease, Rex, actor—See article, "My Trip to Hollywood," for complete biography.

Lee, Florence, actress, playing opposite Jack Dempsey in several of his late "Fight and Win" series for Universal Pictures.

Lee, Lila, actress—b. New York. Pictures include "Blood and Sand," "Daughter of Two Worlds," "Wandering Husbands."

Leonard, Robert, director—b. Denver, Colo.; stage career, with Calif Opera Co., property manager, comedian, stage manager in comic opera and drama, has sung in over 100 light operas; screen career, Universal, Cosmopolitan.

Lesser, Sol, producer—President of Principal Pictures, vice-pres. West Coast Theatres, vice-president of First Nat'l Pictures.

Lester, Kate, actress—b. England; extensive screen career. Pictures include "Hunchback of Notre Dame," "Quincy Adams Sawyer."

Littlefield, Lucien, actor, makeup expert—b. San Antonio, Tex.; extensive stage and screen career; "Palace of the King," etc.

Livingston, Marguerite, actress—b. and educ. Salt Lake City, Utah; screen experience 5 yrs. leads and heavies, "Lying Lips," "Robinson Crusoe," "Social Buccaneer," "Leather Pushers," "Water, Water, Everywhere," "House of a Thousand Candles," "Colorado Pluck," "Divorce," "Wandering Husbands," "Love's Whirlpool," "After Marriage," "Her Marriage Vows." Ht.5, 2; wt. 118; auburn hair, brown eyes.

Lloyd, Frank, director, producer Frank Lloyd Productions—b. Glasgow, Scotland; stage career, stock, rep., came to America at head of Walker's rep. companies, also vaud.; screen career, "The Invisible Power," "The Man from Lost river," "The Sin Flood," "The Grim Comedian," "The Eternal Flame," "The Voice from the Minaret," "Oliver Twist," "Ashes of Vengance," "The Sea Hawk."

Lloyd, Harold, actor, producer—Extensive screen career, "Girl Shy," etc.

Long, Walter, actor—b. Milford, N. H., 1884; educ. Nashua, N. H.; stage career, stk. rep. and vaud., with Holbrook Blinn, H. B. Warner, and Frohman; screen career, "Birth of a Nation," "Intolerance," "Blood and Sand," "The Sheik," "The Dic-

tator," "Kick In," "My American Wife," "To Have and to Hold," "Moran of the Lady Letty," "Wine," Ht 5, 11; wt. 200, brown hair, gray eyes.

Lubitsch, Ernst, director—b. and educ. Berlin; stage career, 7 yrs.; screen career 10 yrs. "Passion," "One Arabian Night," "Gypsy Blood," "Deception," "The Loves of Pharaoh," "Rosita," "Marriage Circle," "Montmarte."

Lyon, Ben, actor—b. Atlanta, Ga., screen career, "Flaming Youth," "White Moth,"; now playing First National Productions, United Studios, Hollywood.

Louis, Willard, actor—b. San Francisco, April 19, 1886; educ. Berkeley, Calif., and Hopkins Institute; played in "Madame X," "The Road to Destiny," "Robin Hood," "Lady of Quality," "Beau Brummel," "Babbitt." Ht. 5, 10; wt.250; brown hair, brown eyes.

MacDermott, Marc, actor—b. London, Eng.; educ. Australia; stage career, 7 yrs.screen career, "Blind Wives," "Footlights," "The Spanish Jade," "The Amazing Lover," "Lights of New York," "Dorothy Vernon of Haddon Hall." Ht. 6; wt. 175; brown hair, brown eyes.

MacDonald, Wallace, actor—b. Mulgrave, N. S., Canada; educ. Canada; screen career, "The Spoilers," "The Day of Faith," "Angel Face Molly," "Maytime." Ht. 5, 11; wt. 150; dark brown hair, dark brown eyes.

MacGregor, Harmon, actor, screen career, "Vengance of the Deep," "Slaves of Desire," "Clay of Carolina."

MacLean, Douglas, actor—b. Philadelphia; educ. Northwestern Univ., Lewis Institute of Technology, Chicago; stage experience, Maude Adams, Morosco Stock Co., Los Angeles; screen experience, "Twenty-three and one-half Hours' Leave," "Mary's Ankle," "The Jail Bird," "The Home Stretch," "One a Minute," "The Hottentot," "Bell Boy 13," "The Sunshine Trail," "Never Say Die," "Going Up." Ht. 5, 11½; wt. 185; brown hair, brown eyes.

MacPherson, Jeannie, writer—b. Boston, Mass.; educ. Paris, France;

Marcelli, Uiderico, composer and conductor—Born in the musical atmosphere of Rome, Italy, in 1885.

Marmont, Percy, actor—educ. St. Anne's, Redhill, Surrey, Eng.; stage career with Sir Herbert Tree; screen career, "The Branded Woman," "The Price," "Wife Against Wife," "The First Woman," "If Winter Comes," "The Light That Failed," "K."

Marshall, Tully, actor—b. Nevada City, Cal.; educ. Santa Clara Coll., Cal.; stage career, 36 yrs. actor, manager, director and producer.

Mathis, June, writer—Now with Metro-Goldwyn-Mayer.

Mayne, Eric., actor—b. Dublin, Ireland; educ. Westminster School, Yorkshire College, and Durham University; stage experience, Drury Lane Co., London, Eng., 7 yrs.; Chas. Frohman 3 yrs., Lyceum Theater, London, 4 yrs.; screen experience, "The Conquering Power," "Turn to the Right," "The Silver Car," "Suzanna," "Dr. Jack," "The World's Applause," "Never Say Die," "Yankee Consul," "Drums of Jeopardy," "Broken Barriers," Ht. 6; wt. 180; brown and gray hair, hazel brown eyes.

McDowell, Nelson, actor—b. Mo.; educ. Northwestern Univ.; stage career, stk., 4 yrs. lecturer; screen career, "Chasing Rainbows," "Riders of the Dawn," "Home Stuff," "Last of the Mohicans," "Oliver Twist," "Girl of the Golden West." Ht. 6, 2; wt. 180; brown hair gray eyes.

McGuire, Kathryn, actress—b. Peoria, Ill.; educ. Danville, Ill.; Aurora, Ill., and Hollywood; screen experience, "The Silent Call," "The Cross Roads of New York," "The Sheik of Araby," "Playing With Fire," "The Flame of Life," "Breaking the Line," "The Woman of Bronze," "The Printer's Devil," "The Silent Accuser," "Beyond the Veil," "Sherlock Jr.," "The Navigator." Ht. 5, 4; wt. 124; light brown hair, hazel eyes.

McGuire, Tom, actor—b. Yorkshire, Eng.; educ. Oxford and Cambridge; stage experience 25 years.

McIntyre, Robert B., casting director —Metro-Goldwyn-Mayer Studio.

Madison, Cleo, actress—b. in Bloomington, Ill.; stage career began in Santa Barbara, Calif., playing leads in dramatic stock; starred in Universal pictures 10 yrs., the last production with them being "Black Orchids," "Dangerous Age," "True As Steel."

Meighan, Thomas, actor—b. Pittsburgh, Pa. educ. there; screen career, "The Miracle Man,' "The Prince Chap," "Frontier of the Stars," "The Easy Road," "City of Silent Men," "White and Unmarried," "Piper Malone," "The Alaskan." Ht. 6; wt. 170; black hair, brown eyes.

Melford, George A., director—b. Rochester, N. Y.; educ. McGill Univ.; stage career 7 yrs.; screen career, "The Boer War," "The Invisible Power," "The Hostage," "The Call of the East," "Nan of Music Mountain," "Sandy," "The Bravest Way," "City of Dim Faces," "The Source," "Cruise of the Make Believe," "Everywoman," "The Sea Wolf," "The Round-Up," "The Jucklins," "Behold My Wife," "The Faith Healer," "A Wise Fool," "North of 36," "The Light That Failed.

Meredith, Charles H., actor—b. Pittsburgh, Pa.; educ. Carnegie Institute; stage career, New York and Los Angeles; "Little 'Fraid Lady," "The Cradle," "Beyond," "Hail The Woman,' "The Beautiful Liar," "Cave Girl," "Woman," "Wake Up," "Foolish Matrons."

Meredyth, Bess, writer—b. and educ. Buffalo, N. Y.; stage career, stock and vaud.; screen career, "Strangers of the Night,' "The Famous Mrs. Fair," "The Dangerous Age," "One Clear Call," "Grand Larceny," "The Grim Comedian." "Ladies Must Live," "Man, Woman and the Devil."

Milford, Mary Beth, actress.

Miller, Carl, actor—b. Wichita County, Texas; educ. Univ. of Texas; stage experience, 2 yrs., vaudeville; screen experience, asst. cameraman and di-

rector, "The Doctor and the Woman," "Mary Regan," "Tempest Cody" series, "Cinderella of the Hills," "The Bride's Play," "The Kid," "Public Opinion," "A Woman of Paris." Ht. 6; wt. 160; black hair, dark brown eyes.

Miller, Marilyn, actress—Star of musical comedy, "Sally."

Miller, Patsy Ruth, actress—b. and educ. St. Louis; screen career, "The Affairs of Anatol," "The Sheik," "Camille," "Where is My Wandering Boy Tonight?," "Handle With Care," "Watch Your Step," "Remembrance," "The Fighting Streak," "For Big Stakes," "Hunchback of Notre Dame," "Fortune's Mask," "Omar, The Tentmaker." Ht. 5, 2¼; wt. 108, brownhair and eyes.

Miller, Virgle E., cameraman—b. Soffeen, Ill.; educ. Kansas State Rg. Coll.; early career, electrical engineer; screen career "Red Courage," "Sure Fire," "Cheated Hearts," "The Scrapper," "The Man Under Cover," "The Black Bag," "Don't Shoot," "The Lone Hand," "Ridin' Wild," "The Flame of Life," "Kindled Courage," "The Scarlet Car," "Single Handed," "Nobody's Bride," "Out of Luck."

Mix, Tom, actor; also writer and director—b. Texas; educ. there; early career, rode the plains as a cowboy; was a member of the Rough Riders during Spanish-American War.

Montgomery, Marian Baxter, mother of Baby Peggy.

Moore, Colleen, actress—b. Port Huron, Mich.; educ. Convent of Holy Name, Tampa, Fla.; screen career, "The Wilderness Trail," "The Cyclone," "Common Property," "The Man in the Moonlight," "Forsaking All Others," "The Devil's Claim," "The Sky Pilot,' "Flaming Youth," "His Nibs," "Come On Over," "The Wall Flower,' "The Nth Commandment," "Broken Chains," "Affinities," "The Ninety and Nine,""The Perfect Flapper,' "April Showers."

Moore, Matt, actor—b. Ireland; educ. Toledo, Ohio; screen career, "The Pride of the Clan," "Heart of the Wilds," "Twenty Thousand Leagues Under the Sea," "The Storm," "A Regular Fellow," "The Glorious Lady," "Whispers," "Madness of "The Dark Star," "Getting Mary Married," "The Passionate Pilgrim," "Straight Is the Way," 'Back Pay," "Strangers of the Night," "Minnie."

Moreno, Antonio, actor—b. Madrid, 1888; educ. Madrid, Catholic Sisters' Schl. and pub. schls. N. Y. City; screen career, "Secret of the Hills," "A Guilty Conscience," "My American Wife," "Trail of the Lonesome Pine," "Look Your Best," "Lost and Found," "The Spanish Dancer," "Bluff," "Tiger Love."

Morrison, James, actor—b. Mattoon, Ill.; educ. Univ. of Chicago; stage career, vaud., stk.; screen career, "Sacred Silence," "Love Without Question," "When We Were Twenty-one," "Sowing the Wind," "The Nth Commandment," "The Dangerous Age," "Held to Answer," "The Little Girl Next Door," "The Man Next Door," "The Unknown Purple," "Black Beauty," "Over the Top." Ht. 5, 10; wt. 135; brown hair, brown eyes.

Murfin, Jane, producer; also scenario writer—b. Quincy, Mich.; educ. Ypsilanti Normal Training School,

Murray, Charlie, actor—b. Laurel, Ind., 1872; educ. Cincinnati; stage career, 21 yrs.; screen career, "Cross Roads of New York," "Faint Hearts," "Social Errors," "The Fatal Photo," "The Nuisance," "The Pill Pounder," "Painted People," "Lilies of the Field," "Sundown," "Luck." Ht. 6; wt. 208; red hair, gray eyes.

Murray, Mae, actress—Star; b. Portsmouth, Va.; educ. N. Y. C.; stage career, Ziegfeld's Follies; screen career, "To Have and to Hold," "A Modern Maid," "The Bride's Awakening," "What Am I Bid?" "Delicious Little Devil," "Modern Love," "Twin Pawns," "A B C Love," "On With the Dance," "Right to Love," "Idols of Clay," "The Gilded Lily," "The French Doll.

Nagel, Conrad, actor—b. Keokuk, Ia.; educ. Des Moines, Ia., Highland Park Col.; stage experience, stk., vaud., 6 yrs.; screen career, "Fools' Paradise," "Saturday Night," "What Every Woman Knows," "The Eternal Three," "Tess of the D'Urbervilles." Ht. 6; wt. 160; blonde hair, dark eyes.

Negri, Pola, actress—b. Poland; educ. there; stage career, first won recognition as star of Russian Imperial Ballet during Czarist regime; screen career, "Carmen," "The Eyes of the Mummy," "Camille," "Mad Love," "One Arabian Night," "The Blame of Love," "Bella Donna," "The Cheat," "Spanish Dancer," "Shadows of Paris," "Men," "Compromized." Ht. 5, 4; wt. 120; black hair, hazel eyes.

Neilan, Marshall, director—b. San Bernardino, Cal., 1891; educ. Los Angeles Schools and military academy; stage career, stk., San Francisco and Los Angeles; screen career, "Rebecca of Sunnybrook Farm," "Little Princess," "M'liss," "Stella Maris," "The Unpardonable Sin," "Daddy Long Legs," "In Old Kentucky," "The River's End," "Don't Ever Marry," "Go and Get It," "Dinty," "Bob Hampton of Placer," "Bits of Life," "Minnie," "The Stranger's Banquet," "Fools First," "Lotus Eaters."

Niblo, Fred, director—b. and educ. York, Pa.; stage career, 25 yrs. starred and prod. own plays in every English-speaking country; screen career, feature director for Thos. H. Ince 2 yrs.

Nilson, Anna Q., actress—b. Ystad, Sweden; extensive screen career Sweden and U. S. A.; late picture, "Flowing Gold."

Novarro, Ramon, actor—b. Durango, Mexico; educ. in Mexico; stage career, 5 yrs., rep. and stk.; screen career, "Prisoner of Zenda," "Trifling Women," "Where the Pavement Ends," "Scaramouche." Ht. 5, 10; wt. 160.

Novak, Eva, actress—Screen career, "The Rough Diamond," "Trailin'," "Chasing the Moon," "Barriers of Folly," "Hell's River," "The Man Who Saw Tomorrow," "Making a Man," "The Tiger's Claw," "Dollar Devils," "A Noise in Newboro," "Temptation."

Novak, Jane, actress—b. St. Louis, Mo.; educ. Notre Dame Convent;

stage career, vaud., mus. com., stk., screen career "Isobel," "Great Accident," "Roads of Destiny," "Kazan," "The Barbarian," "The Other Woman," "Thelma," "Three Word Brand," "The Rosary," "Belle of Alaska." Ht. 5, 7; wt. 135; blonde hair, blue eyes.

O'Connor, Mary, scenario and film editor—Paramount-Lasky Film Corporation.

O'Donnel, Spec, child actor.

O'Malley, Pat, actor—b. and educ. Dublin, Ireland; stage career, stk. in British Isles, France and Germany; screen career, "The Ten Dollar Raise," "The Breaking Point," "False Evidence," "Brothers Under the Skin," "Blooming Angel," "Go and Get It," "Sherry," "Dinty," "Bob Hampton of Placer," "Wandering Daughters," "My Wild Irish Rose," "The Last Hour," "Brass," "Fools' Highway," "Eternal Struggle," "The Fighting American," "The Beauty Prize," "The Virginian."

Olmsted, Gertrude, actress—b. Chicago; educ. La Salle, Ill.; won the Elks-Herald-Examiner Beauty Contest immediately after high school graduation, and then began picture work with Universal. Ht. 5, 2; wt. 117; chestnut-brown hair, gray-blue eyes.

Parrott, Charles, actor, director—Now in production, Hal Roach Studio, Culver City, Cal.

Paton, Stuart, director—b. Glasgow, Scotland, 1885; directed "Conflict," "Man to Man," "Black Bag," "One Wonderful Night," "Scarlet Car," "Married Flapper," "Bavu," "Burning Words," "Wolf Law," "Reputation."

Perrin, Jack, actor—Pictures include "The Trooper," "Fighting Skipper," "Match Breaker," and many others.

Peggy, Baby, child actress—Pictures include "The Darling of New York," etc.

Peters, House, actor—b. Bristol, England. Screen career includes "Human Hearts," "The Storm." Now under contract with Universal.

Philbin, Mary, actress—b. Chicago; educ. there; screen career, "The Blazing Trail," "Danger Ahead," "Red Courage," "False Kisses," "Human Hearts," "Once to Every Boy," "Merry-Go-Round," "Penrod," "Fools' Highway." Ht. 5, 2; wt. 96; brown hair, hazel eyes.

Phillips, Dorothy, actress—b. Baltimore, Md.; educ. there and Shaftesbury College.
Screen career, "Hell Morgan's Girl," "Heart of Humanity," "Man, Woman, Marriage," "Hurricane's Gal," "The World's a Stage." Ht. 5, 3½; wt. 123; chestnut hair, dark gray eyes.

Pickford, Jack, actor—b. Toronto, Canada; late pictures, "The Hill Billy,"

Pickford, Mary, actress—b. Toronto, Can., 1893; stage career, juvenile parts at 5 yrs., Valentine Stock Co., Toronto, at 9 starred in "The Fatal Wedding." Ht. 5; wt. 100; golden hair, hazel eyes.

Pitts, Zasu, actress—b. Parsons, Kan., 1898; educ. Santa Cruz; screen career, "Better Times," "Heart of Twenty," "The Other Half," "Poor Relations," "Is Matrimony a failure?" "For the Defense," "Youth to Youth," "A Daughter of Luxury," "Poor Men's Wives," "Patsy, "The Girl Who Came Back," "Greed." Ht. 5, 6; wt. 115; blue eyes, brown hair, light complexion.

Pollard, Harry A., director—b. Republic City, Kan., 1883; screen career, director with American, Goldwin, National, World-Equitable, Frohman Amuse. Co., Universal. Ht. 5, 10; wt. 170; black hair, blue eyes.

Pollard, Snub, actor—b. Melbourne, Australia; extensive stage and screen career.

Pretty, Arline, actress—b. Washington, D. C., 1893. "Storm Swept," "Bucking the Barrier," "Love in the Dark," "Where the Devil Drives," "Scarlet Shadows," "Rouged Lips." Ht. 5, 5; wt. 125; blonde hair, blue eyes.

Prevost, Marie, actress—b. Sarnia, Canada, Nov. 8, 1898; educ. Denver; screen career, Mack Sennett Comedies, "Old Swimmin' Hole," "Love, Honor and Behave," "A Small Town Idol," "Moonlight Follies." "Parisian Scandal," "Dangerous Little Demon," "Kissed," "Her Night of Nights," "The Married Flapper," "Heroes of the Street," "The Beautiful and Damned," "The Marriage Circle," "Brass," "How to educate a Wife," "Being Respectable." Ht. 5, 4; wt. 123; dark hair, blue eyes.

Pringle, Aileen, actress—b. San Francisco. Pictures include "Palace of the King," "My American Wife," "Three Weeks."

Printzlau, Olga, writer—b. Philadelphia. Screen career, "Beautiful and Damned," "Burning Sands," "Little Church Around the Corner."

Ralston, Esther, actress—b. Bar Harbor Me., 1902; educ. Washington, D. C., and N. Y. C.; stage star, Ralston Family; screen career, Devils," "Under Secret Orders," "The Phantom Fortune," "Timber and Treachery," "Remembrance," "Oliver Twist," "The Love Bandit." Ht. 5, 5; wt. 125; blonde hair, blue eyes.

Ralston, Jobyna, actress—Pictures include "Three Must-get-theirs," "Golf Bug."

Ramsdell, Stanford Leland, producer—F. B. O. Studios, Hollywood, Cal.

Randall, Bruce, costumer.

Rawlinson, Herbert, actor—b. Brighton, England, 1885; educ. Eng. and France; stage career, rep. and stk.; screen career, "Playthings of Destiny," "The Turn of the Wheel," "Good Gracious Annabell," "The Man Trap," "Come through," "The Rose of Napoli." Ht. 6; wt. 165; brown hair, blue eyes.

Ray, Charles, actor and director—b. Jacksonville, Ill., 1891; educ. Illinois and Los Angeles Polytech. Schl.; Now with Thos. H. Ince Productions. Ht. 6, ½; wt. 170; dark brown hair, brown eyes.

Reeves, Bob, actor—b. Texas; co-starred in 2-reel westerns, Universal.

Reynolds, Ben T., Cameraman—Universal "Devil's Pass-Key," "Blind Husbands," "Foolish Wives," "The Acquittal," "Greed," "Signal Tower," "Butterfly."

Rich, Lillian, actress—b. England; screen career, "Beyond," "Her Social Value," "Go Straight," "Man to

Man," "The Bear Cat," "Afraid to Fight," "The Kentucky Derby," "One Wonderful Night," "Catch My Smoke."

Rich, Irene, actress—b. Buffalo, N. Y. "Rosita," "Brass," "Main Street," "Boy of Mine."

Riesner, Chuck, actor, director—See article, "How I Broke Into the Movies," by Chuck Riesner, for complete autobiography.

Roach, John, actor—Now with Warner Bros.

Roberts, Theodore, actor—b. San Francisco, Calif.; educ there; screen career, "Sweet Lavender," "The Furnace," "Too Much Speed," "The Affairs of Anatol," "Exit the Vamp," "Miss Lulu Bett," "Saturday Night," "Across the Continent," Man Who Saw Tomorrow," "Hail The Woman," "The Ten Commandments," "Feet of Clay." Ht. 6; wt. 195; gray hair, blue eyes.

Rogell, Albert, author, director—b. Oklahoma City, Okla.; pictures directed, "The Greatest Menace," "The Queen of Hearts," "The Eagle Man," "When West Meets East," "Western Ways," "The Danger Point," "The Mark of Lopez," "North of Neveda," "Galloping Gallagher," "The Dangerous Coward," "The Bookworm Buckaroo," "The Greatest Menace," and 27 other features.

Rogers, Will, actor—b. near Claremore, Okla. Pictures include "Honest Hutch," "Fruits of Faith," "Headless Horseman."

Roland, Ruth, actress—b. San Francisco, Calif.; screen career, "Adventures of Ruth," "Ruth of the Rockies," "The Avenging Arrow," "White Eagle," "The Timber Queen," "The Haunted Queen," Ht. 5, 4; wt. 122; reddish brown hair, violet eyes.

Rubens, Alma, actress—b. San Francisco. Pictures include "Enemies of Women," "Valley of Silent Men," etc.

Ryan, James, casting director, Fox Studio.

Schertzinger, Victor, director and composer—Directed "Palace of the King," "Kingdom Within"; composed "Marchetta" and "Just an Old Love Song."
"Name the Man," etc.

Sedgwick, Edward, director—Educ. St. Mary's Univ., Texas Univ.; screen experience, "Out of Luck," "The Gentleman from America," "Single Handed," "Flaming Hour," "The First Degree," "Shooting for Love," "Blinkey," "Dead Game," "Do and Dare." "Romance Land."

Sedgwick, Eileen, actress—b. Galveston, Texas; educ., Ursuline Convent, Galveston, Texas; stage career, dramatic stock, vaud., mus. com.; screen career, "Lure of the Circus," "Radium Mystery," "Damned Queen," "Terror Trail," "Man and Beast." Ht. 5, 3; wt. 120; blonde hair, blue eyes.

Sedgwick, Josie, actress—b. Galveston, Tex.; educ. Ursuline Convent, Galveston; stage experience, dramatic stock, mus. com., vaud.; screen experience, "Maternal Spark," "One Shot Ross," "Dare Devil Jack," "Jubilo," "Daddy," "Sunshine Trail," Ht. 5, 5; wt. 130; brunette hair, dark blue-gray eyes.

Semon, Larry, actor; also director—b. West Point, Miss., 1889; educ. Savannah Ga.; screen career, dir. Frank Daniels Comedies; "The Bell Hop," "The Saw Mill," "The Show," "A Pair of Kings," "Golf," "The Counter Jumper," "No Wedding Bells," "The Barnyard."

Shallert, Edwin. editor "Preview," dramatic critic, Los Angeles Times.

Shaw, Peggy, actress—b. and educ. Pittsburgh, Pa.; stage experience, Gus Edwards' "Bandbox Revue," Ziegfeld Midnight Frolic for 2 seasons; screen experience, "Who are My Parents?" "A Stage Romance," "My Friend the Devil," "The Custard Cup," "Does it Pay?" "The Grail," "The Plunderers," Ht. 5, 2; wt. 110; brown hair, brown eyes.

Short, Gertrude, actress—b. Cincinnati, 1901; stage career, at age of 5 yrs. screen career, "Rent Free," "Boy Crazy," "Youth to Youth," "The Prisoner," "Headin West." Ht. 5, 2; brown hair, blue eyes, light complexion.

Scott, Sidney, director—Christie comedies for past 6 yrs.

Sills, Milton, actor—Extensive screen career; late picture, "Sea Hawk."

Southern, Eve, actress—b. Texas; educ. there; previous career, singer; screen career, 2 yrs. "The Rage of Paris," "The Golden Gallows," "Trimmed in Scarlet," "After the Show," "Nice People," "The Girl in His Room," "Souls for Sale," "Remembrance."

Standing, Wyndham, actor—b. London, Eng., 1880; educ. St. Paul's Col.; stage career, 1899; screen career, "Ave Marie," "The Iron Trail," "The Bride's Play," "Smilin' Through," "Hypocracy," "The Inner Man," "The Isle of Doubt," "The Gold Diggers," "Blackmail," "Earthbound," "Eyes of the Soul," "Rose of the World," Ht. 6, 1; wt. 180; brown hair, gray eyes.

Stanley, Forest, actor—b. England; extensive stage and screen career; "Tiger Rose," "Butterfly," "When Knighthood Was In Flower."

Sterling Ford, actor—b. LaCrosse, Wis.; late pictures, "The Spoilers," "The Day of Faith," "Strangers Banquet," "Guardian Angel," "The Brass Bottle."

Stevenson, Hayden, actor—b. Georgetown, Ky.; educ. Georgetown and Lexington, Ky.; screen career, "The Great Divide," "The Leather Pushers," "The Abysmal Brute," "Reckless Age," "Dary Stairway," "The Acquittal," "Blackmail," "Trifling with Honor," Jack Dempsey series.

Stewart, Anita, actress—b. New York. Pictures include "Cain and Mabel," "Rose of the Sea," "Playthings of Destiny."

Stewart, Roy, actor—b. San Diego, Calif.; educ. Univ. of California. screen career, "The Sage Brusher," "The Westerners," "Just a Wife," "Prisoner of Love," "Life's Greatest Question,' "The Snowshoe Trail," "Her Social Value," "A Motion to Adjourn," "Back to Yellow Jacket," "The Innocent Cheat," "Ridin' Wild," "The Sage Brush Trail," "The Radio King," "Trimmed in Scarlet,""Burning Words," "Hearts of Oak," "Under Secret Orders," "Timberland Treachery," "One-eighth Apache," "Sundown," "The Woman on the Jury." Ht.6, 2; wt. 190; black hair, brown eyes.

Stonehouse, Ruth, actress, extensive screen career.

Sullivan, Eddie, actor—Star of new series "Leather Pushers."

Sullivan, Jack, asst. director—"The Hunchback of Notre Dame," "Merry-Go-Round."

Swanson, Gloria, actress—b. Chicago, Ill.; educ. there; screen career, "Male and Female," "Why Change Your Wife?" "Something to Think About," "The Affairs of Anatol," "Under the Lash," "Don't Tell Everything," "Her Husband's Trademark," "Beyond the Rocks," "Her Gilded Cage," "The Impossible Mrs. Bellew," "My American Wife," "Bluebeard's Eighth Wife," "Zaza," "The Humming Bird," "A Society Scandal," "Manhandled," "Her Own Love Story." Ht. 5, 3; wt. 112; brown hair, blue eyes.

Sweet, Blanche, actress—b. Chicago; educ. Berkeley, Cal.; stage career, screen career, "Judith of Bethulia," "Oil and Water," "The Excape," "The Warrens of Virginia," "The Storm," "The Unpardonable Sin," "The Husband Hour," A Woman of Pleasure," "Cressy," "The Deadlier Sex," "Cinderella Jane," "Simple Souls," "The Girl in the Web," "Help Wanted—Male," "Her Willing Husband," "That Girl Montana," "Quincy Adams Sawer," "Anna Chistie," "Palace of the King."Ht. 5, 4; wt. 120; blond hair, dark gray eyes.

Swickard, Charles, director and producer—Latest prod., "San Francisco."

Swickard, Josef, actor—Educ. Germany; stage career, dramatic and vaud.; screen career, "Blind Youth," "Pawned," "Trumpet Island," "Sowing the Wind," "Serenade," "The Four Horsemen," "Mr. Billings Spends His Dime," "Robinson Crusoe," "The Storm," "Daughters of the Rich," "Mothers-in-Law," "Cricket on the Hearth," "The eternal Struggle," "Maytime," "Bavu." Ht. 5, 10; wt. 155; gray hair, dark blue eyes.

Talmadge, Constance, actress—.b. Brooklyn, Apr. 19, 1900; educ. Erasmus Hall H. S.; screen career, "Intolerance," "Scandal," "The Honeymoon," "Up the Road With Sally," "A Pair of Silk Stockings," "Mrs. Goose," "Romance and Arabella," "A Tempermental Wife." "The Virtuous Vamp," "Two Weeks," "The Love Expert," "In Search of a Singer," "The Perfect Woman," "Good References," "Dangerous Business," "Mamma's Affair" "Lessons in Love," "Wedding Bells," "A Woman's Place," "Poly of the Follies," "The Primative Lover," "East is West," "Dulcy." Ht.5, 5; wt. 120; golden hair, brown eyes.

Talmadge, Natalie, actress—Extensive stage and screen career.

Talmadge, Norma, actress—b. Niagara Falls, N. Y., 1897; educ. Brooklyn schls., entered motion pictures at age of 14 with no previous stage experience; screen career, "The Crown Prince's Double," "The Social Secretary," "Panthea," "The Ghosts of Yesterday," "De Luxe Annie," "Her Only Way," "The Forbidden City," "The Heart of Wetona," "The Probation Wife," "The New Moon," "The Way of a Woman," "The Isle of Conquest," "She Loves and Lies," "Daughters of Two Worlds," "The Woman Gives," "Yes or No," "The Branded Woman," "The Passion Flower," "The Sign on the Door," "The Wonderful Thing," "Love's Redemption," of Vengance," Ht. 5, 2; wt.110; dark brown hair, brown eys.

Taylor, Estelle, actress—b. Wilmington, Del.; educ. Wilmington schls.; stage career, "Come on, Charlies"; screen career, "Footfalls," "While New York Sleeps," "Monte Cristo," "A Fool There Was," "Lights of New York," "A California Romance," "Thorns and Orange Blossoms," "The Ten Commandments," "Only a Shop Girl," "Desire," "Tiger Love," "The Alaskan." Ht. 5, 4½; wt.129; dark brown hair, brown eyes.

Tearle, Conway, actor—b. N. Y. C., 1882; screen career, "The Fall of the Romanoffs," "Stella Maris," "The Rustle of Silk," "Belladonna," "One Week of Love," "The Common Law," "Virtuous Wives," "A Virtuous Vamp," "Mind The Paint Girl," "Two Weeks," "The Eternal Flame," "Ashes of Vengance," "Black Oxen," "The White Moth," Ht. 5, 10½; wt. 160; dark brown hair, brown eyes.

Terry, Alice, actress—b. Vincennes, Ind.; educ. Los Angeles; screen career, "Hearts Are Trumps," "The Four Horsemen," "The Conquering Power," "Turn to the Right," "Prisoner of Zenda," "Where the Pavement Ends." "Scaramouche." Ht. 5, 6; wt. 130; blonde hair, blue eyes.

Thompson, Fred, actor, famous athlete. Pictures include "Eagle's Talons."

Tolhurst, Louis H.—Inventor of the Cool Light; well-known scientist and producer of microscopic motion pictures for Principal Pictures Corp.

Torrence, Ernest, actor—b. England. Pictures include "Hunchback of Notre Dame," "Covered Wagon," "Ruggles of Red Gap."

Tourneur, Maurice, director—b. and educ. Paris, France; early career, painter; screen career, "Trilby," "Treasure Island," "The Bluebird," "The Whip," "Sporting Life," "Prunella," "Last of the Mohicans," "Lorna Doone," "The Christian," "White Moth." Member M. P. D. A.

Valentino, Rudolph, actor—b. Castellaneta, Italy; educ. Mil. and Agricultural Col. in Italy; screen career, "Eyes of Youth," "Passion's Playground," "The Four Horsemen of the Apocalypse," "The Wonderful Chance," "Camille," "The Sheik," "Moran of Lady Letty," "Beyond the Rocks," "Blood and Sand." "The Young Rajah," "Frivolous Wives," "A Rogue's Romance," "Monsieur Beaucaire." Ht. 5, 11; wt. 154; black hair, brown eyes.

Valli, Virginia, actress—b. and educ. Chicago, Ill.; stage exp., stock; screen exp., Universal, "The Storm"; star, "The Lady of Quality," "K." Ht. 5. 3; dark brown hair, blue eyes.

Varconi, Victor, actor—Paramount Studios.

Vernon, Bobby, actor—b. Chicago. Christie Comedies.

Vidor, King, director—b. Galveston, Texas; educ. southern and eastern colleges; screen career, "The Turn in

the Road," "The Other Half," "The Sky Pilot," "The Jack Knife Man," "The Real Adventure," "Dusk to Dawn," "Peg O' My Heart," "Woman of Bronze," "Three Wise Fools," "Happiness."

Von Stroheim, Eric, director—b. Austria; educ. Milit. Acad., Austria; early career, army officer, Newspaper man and magazine writer in U. S.; stage career, over Orpheum circuit.

Wagner, Rob, director and author—Now directing Will Rogers, Hal Roach Studios. For complete Biography, consult article, Rob Warner's Sketch.

Walker, Johnnie, actor—Educ Fordham Univ., N. Y. C.; stage career, stock, dramatic and musical; screen career, 13 yrs.; "Over the Hill," "Fantomas," "Play Square," "Extra, Extra," "My Dad," "In the Law," "Captain Fly-By-Night," "The Third Alarm," "The Fourth Musketeer," "Children of Dust," "Red Lights." Ht. 5, 11; wt. 160; black hair, brown eyes.

Walsh, George, actor, athlete—b. New York City. "Honor System," "Vanity Fair," etc.

Walthall, Henry B., actor—b. Shelby County, Ala.; stage career, played through East; screen career, from 1910; "Birth of a Nation," "Unknown Purple," "Face on the Barroom Floor," "One Clear Call," "Misunderstood," "Boy of Mine."

Warner, J. L., producer—Member of the Warner Bros. Organization.

Webb, George, actor—b. Indianapolis; educ. Minneapolis and Los Angeles; "Black Beauty," "The Son of Wallingford," "The Man Under Cover," "The Phantom Fortune," "The Crusader," "Romance Land," "Little Johnny Jones."

Webb, Harry, director—b. 1892, Scottdale Pa.; to California, 1908; started in pictures as ass't dir. to Stuart Paton; for 5 yrs. with Universal.

White, Gordon, actor, athlete—Stamford Ramsdells Productions.

White, Tom, casting director, Famous Players-Lasky, West Coast Studio—b. Deals Island, Md.; grad. high school and Oak Grove Academy in civil engineering; production manager for Paramount 3 yrs. prod. manager of "Covered Wagon"; now casting director.

Wilky, L. Guy, chief cameraman William de Mille-Paramount productions—b. Phoenix, Ariz., 1888; educ Phoenix public and high schools; graduate University of Arizona, school of mining and engineering; camera career, Lubin, American, Thos. Ince, Paralta, J. W. Kerrigan Co., Louise Glaum Prod., Bessie Barriscale Prod.

Wood, Freeman N., actor—b. Denver, Colo.; educ. Columbia University; Screen experience 3 yrs., "White Hands," "When Carey Comes to Town," "High Heels," "Butterfly," "The Man Alone," "Made in Heaven." Ht. 6; wt. 185; blonde hair, blue eyes.

Wilson, Harry D.—President Wampas Western Motion Picture Advertisers' Association.

Wilson, Lois, actress—b. Pittsburgh, Pa.; educ. Ala. Normal Coll.; screen career, representative of Ala. in Universal beauty contest, screen career, "It Pays To Advertise," "Too Much Johnson," "Thou Art the Man," "City of Masks," "A Full House," "Midsummer Madness," "City of Silent Men," "The Hell Diggers," "Miss Lulu Bett," "The World's Champion," "Is Matrimony a Failure?" "Our Leading Citizen," "Manslaughter," "The Covered Wagon," "Bella Donna," "Without Compromise," "Broad Daylight," "Monsieur Beaucaire," "Icebound," "The Man Who Fights Alone." Ht.5, 5½, wt. 120; brown hair, hazel eyes.

Windsor, Claire, actress—b. Cawker City, Kans.; educ. Washburn Col., Kans.; screen career, "What Do Men Want" "To Please One Woman," "What's Worth While," "Two Wise Wives," "Fools First," "Strangers Banquet," "The Eternal Flame," "Rich Men's Wives," "Little Church Around the Corner," "The Acquittal," "Nellie, the Beautiful Cloak Model." Ht. 5, 6½; wt. 131; blonde hair; hazel eyes.

Woods, Walter, writer—b. Erie, Pa.; educ. public schools; screen career, began writing scenarios for Universal averaging 2¼ reels of completed film a week for seven months; at one time five directors were making his stories simultaneously; later became featured staff writer for Famous Players-Lasky; noted adaptations, "One Glorious Day," "Old Homestead," "The Dictator," "Ruggles of Red Gap," "The Enemy Sex," "To the Ladies," "Merton of the Movies."

Wray, John Griffith, director—b. Minneapolis, Minn.; educ. Wis. State Normal, Amer. Acad. Dramatic Arts; screen career, "Homespun Folks," "Beau Revel," "Lying Lips," "Hail the Woman," "Ten Ton Love," "Jim," "Human Wreckage," "Anna Cristie."

Directory of Local Studios and Producers

Courtesy Standard Casting Directory

Actors Equity Assn., 6412 Hollywood Blvd.
Anchor Prod., 1442 Beachwood Drive
Anger, Lou, Prod., Buster Keaton Studio
Assn. of M. P. Prod., 6912 Hollywood Blvd.
Banks, Monte, Prod., Grand Studio
Belasco Prod., 6912 Hollywood Blvd.
Bennett, Chester, Prod., F. B. O. Studio
Berwilla Studio, 5821 Santa Monica Blvd.
Blackston Com. Prod., Vitagraph Studio
Borzage, Frank, Prod., Metro-Goldwyn-Mayer Studio
Brown, H. J., Prod., 1439 Beachwood Drive
Bruce, Robert, Prod., Brentwood Studio
Butterfly Comedies, Cosmosart Studio
Caldwell, Fred, Prod., Fine Arts Studio
Carewe, Edwin, Prod., United Studio
Carlos Prod., F. B. O. Studio
Century Studio, 6100 Sunset Blvd.
Chaplin Studio, 1416 La Brae Ave.
Choice Studio, 6044 Sunset Blvd.
Christie Studio, 6101 Sunset Blvd.
Co-Artists Prod., F. B. O. Studio
Coogan, Jackie, Prod., Metro Studio
Cortland Prod., Ince Studio
Cosmosart Studio, 3700 Beverly Blvd.
D'Allesandro Prod., 933 Seward St.
Dearholt Prod., Berwilla Studio
Dillon, Edward, Prod., Goldwyn Studio
Dunlap Prod. F. B. O. Studio
Famous Artists Studios, 6046 Sunset Blvd.
F. B. O. Studios, 780 Gower Street
Fine Arts Studio, 4500 Sunset Blvd.
Fitzmaurice, George, United Studio
First National Prod., Inc., United Studios
Fox Studio, 1401 N. Western Ave.
Franklin, Sidney, Prod., United Studios
Garson Studio, 1845 Glendale Blvd.
Golden West Prod., Hollywood Studios
Goldstone Prod., 1426 Beachwood Dr.
Gold Seal Prod., 7405 Rosemary Ave.
Goldwyn, Samuel, Prod., United Studio
Granada Prod., Russell Studio
Grand Studio, 1438 Gower Street
Graf Prod., Inc., Cal. Com. Union Bldg., San Francisco
Henley, Hobart, Prod., Metro-Goldwyn-Mayer Studio
Herald Pictures Corp., 4634 Santa Monica Blvd.
Hercules Prod., 1442 Beachwood Dr.
Hollywood Studios, 6642 Santa Monica Blvd.
Horner, Bob, Prod., 1442 Beachwood Drive
Horsley Studio, 6060 Sunset Blvd.
Hysterical History Comedies, Hollywood Studios
Ince, Thomas H. Studios Inc., Culver City
Independent Pictures, Hollywood Studios
Johnson, Emroy, Prod., F. B. O. Studio
Kahn Kid Komedies, Cosmosart Studios
Keaton, Buster, Prod., 1025 Lillian Way
King, Carlton, Prod., Cosmosart Studios
Lasky Studio, 1520 Vine Street
Laval Prod., Universal Studio
Lloyd Frank, Prod., United Studio
Lloyd, Harold, Corp., Hollywood Studio
Logan-Baynham Prod., Russell Studio
Lubitsch, Ernst, Prod., Warner Bros. Studio
Lyons, Eddie, Prod., Berwilla Studio
Maloford Prod., 1439 Beachwood Dr.
MacLean, Douglas, Prod. F. B. O. Studio
McDonald, J. K., Prod., Hollywood Studio
McDonald, Sherwood, Prod., Cosmosart Studio
McNamara Studio, 4011 Lankershim Blvd.
Metro-Goldwyn-Mayer Studio
Metro Studio, 900 Cahuenga Ave.
Mission Films, 6411 Hollywood Blvd.
Morante Comedies, Russell Studio
Motion Picture Players' Association
Neilan, Marshall, Prod., Metro-Goldwyn-Mayer Studio
Niblo, Fred, Metro-Goldwyn-Mayer Studio
Patton, C. W., Prod., 6046 Sunset Blvd.
Pickford-Fairbanks Studio, 7100 Santa Monica Blvd.
Porter, Gene Stratton, Prod., Ince Studio
Principal Pictures, 7250 Santa Monica Blvd.
Rapf, Harry, Prod., Metro-Goldwyn-Mayer Studio
Regal Pictures, Inc. Ince Studio
Renalles, Inc., Cosmosart Studio
Robertson-Cole Prod., Hollywood Studio
Rockett-Lincoln Co., 305 Hollywood Security Bldg.
Rock, Sam E., Prod., United Studio
Roach Studio, Culver City
Russell Studio, 1439 Beachwood Dr.
Sacramento Prod., F. B. O. Studio
Schenck, Joseph M., Prod., United Studio
Seeling, Chas. R., Prod., F. B. O. Studio
Semon, Larry, Prod., Hollywood Studio
Sennett Studio, 1712 Glendale Blvd.
Sanford Prod., F. B. O. Studio
Schulberg, B. P., Prod., F. B. O.
Sultan Comedy Corp., Fine Arts Studio
Smith, David, Prod., Vitagraph Studio
Sunset Prod., 7425 Sunset Blvd.
Technicolor M. P., Corp., 6701 Santa Monica Blvd.
Thomas, Richard, Prod., F. B. O. Studio
Tiffany Prod., Metro-Goldwyn-Mayer Studio
Tully, Richard Walton, Prod., United Studio
Truart Prod., Metro-Goldwyn-Mayer Studio
United Prod., & Dis., 1608 Highland
United Studio, 5341 Melrose Ave.
Universal Studio, Universal City
Vitagraph Studio, 1708 Talmadge St.
Von Stroheim, Eric, Prod., Metro-Goldwyn-Mayer Studio
Waldorf Studio, 6070 Sunset Blvd.
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Wardrobes That May Be Rented

Price List

Full Dress Suits, $1.50 per day to $12.50 a week.
Tuxedo Dress Suits, $2.00 per day to $12.50 a week.
Cutaway Suits, $1.50 per day to $7.50 a week.
Prince Albert Suits, $1.50 per day, $7.00 a week.
Silk Pongee and Palm Beach Suits, $1.50 per day to $10.00 a week.
English Riding Habits, $2.00 per day, $10.00 a week.
Waiter, buss-boy, bellhop, cop, porter, brakeman, small-town, game keeper, motorman, mountaineer, butler, chef, sailor, Mexican hunter, ship's officer, mate, minister, underworld, race track tout, masquerade, Chinese, hiking, surveyor, miner, bartender, Alaskan, fisherman, Apache, groom, (all the above), $1.00 per day, $6.00 a week.
Golf, sports and chauffeurs' uniforms, $1.50 per day, $7.00 a week.
White flannel trousers, $1.00 per day, $5.00 a week.
Chaps, 50c per day.
Bathing suits and silk hats, 50c per day.
Full dress and tuxedo shirts, 40c per day.
White sports shoes and western, 35c per day.
Mackinaws and corduroy pants, 35c per day.
Evening or tuxedo shoes or pumps, 35c per day.
Western hats, derbys, 25c per day.

WHERE TO RENT COSTUMES

S. Brill, Full dress suits, Tuxedos, etc., 319 S. Spring Street.
Jane Lewis, Ladies' evening clothes, 6055 Hollywood Boulevard.
Randall, Bruce, Costume Co., Full dress suits, men's complete wardrobe, 1323½ N. Bronson, Hollywood.
Schlank's Studio Costumer, Men's and women's evening clothes, 1570 Sunset Boulevard.

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